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OCTOBER, 1952 - VOL. 19, No. 2



NOVEMBER

RELEASES

MAHLER

SYMPHONY NO. 5 IN C SHARP MINOR
SYMPHONY NO. 10 IN F SHARP MAJOR
Orchestra of the Vienna State Opera
Conducted by Hermann Scherchen **WL 207**

FRANCK

PRELUDE, CHORALE AND FUGUE
PRELUDE, ARIA AND FINALE
Joerg Demus—Piano **WL 5163**

BEETHOVEN

SONATA FOR VIOLIN AND PIANO
IN A MAJOR, OP. 30, NO. 1
SONATA FOR VIOLIN AND PIANO IN A MINOR,
OP. 23
Jean Fournier—Violin
Ginette Doyen—Piano **WL 5164**

SCHUBERT

SONG CYCLE "SCHWANENGESANG"
Petre Munteanu—Tenor
Franz Holtschek—Piano **WL 5165**

SCHUMANN

QUARTET IN A MINOR, OP. 41, NO. 1
QUARTET IN A MAJOR, OP. 41, NO. 3
Curtis String Quartet **WL 5166**

CHRISTMAS CAROLS VOLUME II



Randolph Singers
directed by
David Randolph
assisted by
Gordon Myers—
Baritone
WL 5200



This is the same group that gave you
the very popular Christmas Carols Vol. I
WL 5100

The American RECORD GUIDE



OCTOBER, 1952 • Vol. XIX, No. 2

formerly

The American Music Lover

Victor's "New Orthophonic" System and Other Advancements

ON THE EVE of the Audio Fair, where "high fidelity" is king, another record company announces a new system of extended range with a trade mark. This is RCA Victor which in its September release (very late in shipment) introduces "a new 'characteristic' for its recordings to be known as 'New Orthophonic Sound.'" There are four principals to this new reproductive system, according to Mr. Paul A. Barkmeier, vice president in charge of the RCA Victor Record Department. The first is "complete frequency range," providing full richness of tone in both extreme lows and highs. The second is "no loss of high-frequency" at any point on the record — it is full brilliance and clarity even to the center of the disc. The third is "ideal dynamic range for home listening," which translated means avoidance of *louds* that are unpleasant and *softs* which can scarcely be heard. The fourth is an "improved quiet surface, the new RCA Victor records being made of a new anti-static compound.

As yet, we have not determined what "full frequency range" means, nor are we informed of the characteristic changes for setting controls. However, using the old RCA Victor turn-overs on treble and bass, we found the several records heard this month quite an improvement. Apparently some of the same principal of recording, especially that relating to no loss of frequency range, has been applied to RCA's new "Extended Play" 45 rpm discs. For the two discs sent to us — Toscanini's

performance of Mozart's *Magic Flute* and Rossini's *Barber of Seville* (WEPR 14) and *Five Chopin Mazurkas* (WEPR 31) — retained their quality to the end grooves. The playing time of these new 45s runs up to 8 minutes a side.

In November, RCA Victor will introduce a series of inexpensive LPs with standard works drawn from its affiliate European companies. The performances will be by some of the leading artists of our time. Ever mindful of its 45 users, RCA will issue these performances on both LP and 45rpm discs.

Columbia is bringing out an extended play series of 45 rpm discs, which also provides up to 8 minutes of music to a side. This new extended play disc will be used in all new Columbia children's popular and hillbilly sets comprising four 7-inch 45s with four selections on each record. Columbia has issued a group of 50 discs of the best-selling Masterworks selections in their new 45 record catalogue.

The lateness of the American Record Guide in September and October has been due to a strike in the paper industry. Rounding out our 18th volume in August found us short of paper, and this was not easy to acquire at this time. "If it is not one headache in business these days, "as one executive friend of ours said recently in a speech at a Rotary Club meeting, "it's another." We were all set to publish the first week in September but had to wait two weeks for the paper.

Shaws "Don Juan"

SHAW: *Don Juan in Hell; the Drama Quartet*; Columbia LP set SL 166, \$12.11.

▲A RECORDED performance of this profound and facetious interlude from "Man and Superman" might be very much what Shaw visualized for his "un-performable" *Don Juan*. It is no more a play than Plato's *Dialogues* are plays. Like them it is an essay set in the form of conversation. And like them it is stirring, controversial, moving and amusing but never boring. The cast in this recording is now famous all over America. Charles Boyer is the Don, Charles Laughton is the Devil, Sir Cedric Hardwicke is the Commendatore and Agnes Moorehead is Donna Anna. They perform the work with all the incision and wit of a Mozart quartet and it is good to have their performance immortalized in this way. In many ways hearing these discs is better than seeing the performers. One does not have to watch Mr. Laughton's scandalous mugging, and though Mr. Boyer's accent seems a bit thicker when you can't see his lips move, all of Shaw emerges intact. The fine, though small, performance of Cedric Hardwicke comes over particularly well on discs and Miss Moorehead's seems much less shrewish and, consequently, more human. Of course you probably won't want to hear this set as

often as you might a Mozart quartet but having some Shaw around, whether on the bookshelves or on the turn-table, is a good idea. Columbia, whose excellent recording policy makes this set possible, has given it a superbly lifelike reproduction. —D.R.

A Veteran Records

DEBUSSY: *Preludes (Book I)*; **SCHUMANN:** *Kinderszenen*; **Alfred Cortot** (piano). HMV LP disc LHMV-1009, \$5.95.

▲NOT a few days of Cortot's 75 years of life have been spent in recording studios. Cortot and the phonograph, so to speak, have marched hand in hand for just about 40 years. It seems only just that he should be represented on LP, if for no other reason than the opportunity this disc gives to a new listening generation to examine a bit of his artistic magic. I say "a bit" because Cortot's fingers (as would be expected) are not as spry as they once were. There are other rewards, however; his poetic insight, his gleaming tone, his impeccable pedaling. And in Schumann's *Kinderszenen* that is sufficient to make it the best version on records. The memory of Gieseking's masterful way with the Debussy *Preludes* is too vivid to make anyone who has heard them want to live exclusively with Cortot's performances. HMV's recording is quite acceptable, though it will not win any prizes.

—C.J.L.

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EARLY METHODS OF RECORD MANUFACTURING

by Addison Foster

WHEN EDISON resumed serious work on the phonograph in 1887, he perfected and patented the molded cylinder, together with improvements in recording and reproducing diaphragms.

The first commercial recordings to be placed upon the market were wax cylinders which were made four at a time, by means of tubes connecting the acoustical horn to four recording diaphragms. Thus, each live performance netted precisely four records — a slow and cumbersome procedure. Subsequent developments permitted the use of as many as 20 recording diaphragms operating in unison, but even with this increased output the "artists" often worked far into the night, repeating their renditions over and over again (at the rate of \$5.00 each), so as to build up the stock of cylinders for sale. Undoubtedly, the quality of the performances diminished with the increasing fatigue of the artist.

The mechanical restriction on the output of records, and the cumulative total of artist's fees, were circumstances which the New York firm of Leeds and Catlin sought to overcome when they secretly devised a pantograph system for dubbing the original cylinders. This was probably the first system of dubbing from an original recording. The dubbed cylinders were inferior to those that were recorded by actual performance, for they suffered a loss of both tonal quality and volume. Nevertheless, as Leeds and Catlin substantially increased their output (without an increase in performance fees), this concern was well on its way to riches until one artist (better described as a lung-blower) discovered that he was being

duped and exposed this nefarious, albeit ingenious, method.

In 1889 the Columbia Phonograph Company was formed, under license from Edison. This enterprising concern was the first to produce cylinder records in "quantity," using a refinement of the pantograph dubbing system (but with the approval and payment of the artists concerned). During the 1890s, some circus roustabouts displayed considerable business acumen (and a horrible prognostication of the future) when they developed the first juke-boxes. These were coin-operated cylinder phonographs equipped with as many as six pairs of rubber hearing tubes which the listeners placed to their ears as a doctor does his stethoscope. They made their appearance in "gin palaces" throughout the country, and in a more dignified manner, flourished in "Automatic Phonograph Parlors." Parenthetically, the "Penny Arcades" had similar machines with one set of hearing tubes.

Although Edison eventually perfected the means by which cylinder records could be impressed from master molds, the production was still slow and uncertain. Furthermore, the material of which the cylinders were made was extremely fragile and subject to rapid deterioration from playing.

The Berliner Disc Gramophone

Some ten years after the debut of the cylinder, Emile Berliner, an immigrant from Hanover, Germany, developed the disc method of recording in which the stylus of the recording diaphragm vibrated laterally, from side to side, as opposed

to the hill and dale method employed for cylinders. For use with his discs, which he called "phonautograms," Berliner created an improved playing machine which he trade-marked the "Gramophone," the initial patents being granted in 1887. On May 16, 1888, Berliner gave his first public demonstration of the Gramophone at the Franklin Institute in Philadelphia, where the audience was duly impressed with its loudness. The late Fred Gaisberg, in his book *Music On Record*, writes: "Acquainted as I was with the tinny, unnatural reproduction of the old cylinder playing phonograph, I was spellbound by the beautiful round tone of the flat Gramophone disc."

Berliner's Method

Berliner's recording method was built on the use of a polished zinc disc, coated with a thin film of acid-resisting wax which acted as a guide for the etching of the grooves by the acid in the zinc. The recording stylus traced the sound waves in the wax, exposing the zinc in its wake, so that when the recording plate was placed in an acid bath, the sound waves were etched into the metal (Fig. 1, Step A). After removing the excess wax, this recording plate was subjected to a process of electro-typing by which a negative of the zinc plate was produced (Fig. 1, Step B). This was the most important aspect of Berliner's method, for this negative metal stamper could be used in a press to stamp out finished records quickly and in quantity. Incidentally, it may be mentioned that among Berliner's early discs, are unbreakable "plastic" pressings made in 1896, the first such records to be produced.

Berliner arranged for a demonstration of his Gramophone before the Board of Directors of the Bell Telephone Company, from whom he had previously received some \$75,000 for his telephone patents. The results of the demonstration were discouraging, for the august members of the board could not envision the possibilities of that raucous machine. As Gaisberg relates, they merely chuckled, "Has poor Berliner come down to this?" Little did they dream that "poor Berliner" had founded an industry which was to derive

an income exceeding three hundred million dollars per year. They refused to advance a penny for the Gramophone.*

If the Bell Telephone Company was not impressed with Berliner's Gramophone, the directors of the Pennsylvania Railroad were. Together with some of their business associates, they came to the rescue with a subscription of \$25,000 for the inventor.

In his subsequent search for satisfactory Gramophone motors, Berliner met Eldridge R. Johnson, then a mechanic in Camden, New Jersey. Legend has it that when these two men formed the Victor Company in 1901, the inspiration for the name derived from a recent victory in a lawsuit. This may be so, but victory had not yet come, for the litigation over patent rights between the various firms was so involved and so many injunctions were in force that not even the courts of the day could unravel the claims, and the record business was brought to a screeching halt. (The machines were popularly referred to as screech boxes.) In 1902, the litigents decided to pool their patents so as to permit business to proceed.

The Invention of the Infinite Matrix System

While the Berliner disc record marked a great step forward, it too suffered from limitations. In the first place, the etched groove was so rough that it created almost overwhelming surface noise. Furthermore, the zinc plates would deteriorate due to the methods used. In 1902, the Victor Company developed a new method of recording in which smooth wax tablets were used instead of the zinc recording plate. This method of recording on wax not only resulted in smoother grooves and

*This situation was reversed some years later in the 1920s, when the Bell Telephone Company, through its subsidiary Western Electric, perfected and patented the revolutionary method of electrical recording. They offered this to the Victor Talking Machine Company, of which Berliner was a founder, as a monopoly which would have given Victor absolute control of the record industry throughout the world. However, the Victor executives were not sufficiently impressed with the merits of the new method to bring it to the attention of their president, Eldridge R. Johnson, who was then convalescing from an illness. After the proposal lay fallow for a month, the Bell Telephone Company withdrew its offer and granted the method to ALL record companies on an equal basis.

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increased tonal range but also in the foundation of the Infinite Matrix System by which a great musical performance could be preserved forever.

The first artist to record with this new method was Enrico Caruso in March 1902. The new equipment was shipped from Camden to Milan, Italy, for this historic occasion. Although these records were crude as compared with modern ones, they proved the sensation of the day. For the first time, a singer could give a fairly artistic performance without shouting his lungs out, as the reduced surface noise permitted the use of pianissimo tones as well as a surprising dynamic latitude.

In this method, the wax recording (Fig. 2, Step A) is treated so that it will conduct electric current. The wax is then immersed in a bath of gold in molecular solution, so that when the electric current is applied, the gold molecules are deposited on the face of the wax recording, forming a perfect negative with every microscopic convolution of the grooves transformed into corresponding ridges. The gold is then backed with copper about 1.3 inches in thickness, thus completing the precious Master Matrix (Fig. 2, Step B). This, of course, could be placed in a press to stamp out the finished records, but as this would subject the Master Matrix to physical wear, the recording quality would suffer and eventually be altogether lost. Therefore, in order that the Master Matrix may retain its pristine state indefinitely, without the slightest deterioration, it is immersed in a second bath which contains nickel in molecular solution, and by the same process of electro-deposition, the Mother Matrix is formed. When the current is turned off the latter is released from the Master.

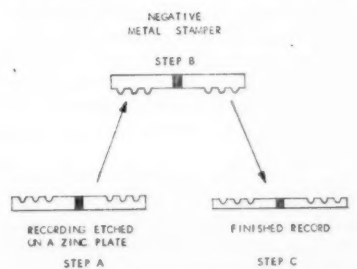
Naturally, the Mother Matrix (Fig. 2, Step C) is positive (i.e. the sound track is in the form of grooves). This, then, is followed by a third process of electro-deposition (in which the Mother Matrix is immersed in a bath containing copper in molecular solution) which forms the Stamper Matrix (Fig. 2, Step D) — a negative with the sound track in the form of ridges. This Stamper Matrix is the one placed in the press to stamp out the fin-

ished record (Fig. 2, Step E), hence its name. As an infinite number of stampers can be produced from the Mother in this manner, without deterioration (and similarly an infinite number of Mothers from the Master, if this were desirable), the system is called the Infinite Matrix System, which is used to this day for the production of high quality records of all speeds. Any stamper taken directly from the Mother of an original recording is called a Full-contour Original Matrix. Pressings made from such stampers give us the clearest, most forward reproduction of music. But, for reasons which follow, the full-contour original stampers were rarely used as such.

First Stampers Used

From 1902 to 1906, most of the pressings were produced by the wax impression method. The technicians prepared a full-contour original stamper as shown in Fig. 2, Step D, and from this they made wax impressions which were immersed in a bath of copper so as to form the metal negative which was actually used to stamp out the records. They could have used original stamper matrices had they wished to do so, but as your editor has often remarked, "It's not what they *could* do, it's what they *did* do." In point of fact, the metallurgy of that era was slow and exceedingly complicated, and the stampers were produced more conveniently by the wax impression method. This produced pressings having the same dimen-

BERLINER ZINC PLATE SYSTEM FIG. 1



sions as the original recording (i.e. the same rim width, and the same width of groove area), but as the wax impression was only an approximation of the original sound track, the fidelity of the finished pressings was impaired, although the overall volume of sound was transmitted. However, the Gramophones of that era were not perfect either, and the impaired tone was academic. The pressings made in this manner are called "wax impression pressings."

The recording process was always far in advance of the reproducing qualities of the Gramophones, all of which had a tendency to blast on the full volume high notes. Therefore, after 1906, it became the general practice to prepare a pressing from a full-contour original stamper, from which a re-recording was dubbed on to a new wax blank by means of the same pantograph system which had been used earlier to duplicate cylinders. This was done especially in the case of recordings of wide dynamic range. The dubbed re-recording only partially transmitted the original fidelity and volume but, as previously mentioned, the mechanical Gramophones were not critical of fidelity. The diminished volume, however, obviated the blasting of contemporary sound-boxes. Thus many of the single-faced celebrity recordings (and, for that matter, many of the double-faced ones of a later era) were mechanical pantograph dubbings. The inquisitive collector can readily gratify his curiosity for a sample of such mechanical dubbing with Caruso's *Ideale*. Caruso made only one Master Matrix of this selection, yet the collector can readily acquire pressings with various rim widths and various widths of the grooved surface, for there were many mechanical dubbings of this, and of countless other selections. Stampers from such mechanical dubbings have been used as late as 1945 in pressing some acoustic recordings, although the general use of this system was abandoned in 1920.

One of the most carefully guarded secrets of the record industry was the formula of the wax tablets, which was never patented, and revealed only to a few highly trusted technicians. The wax responded

so well to the impetus of the recording stylus that it was used for the finest recordings as late as 1941 (at which time it was superseded by the lacquer recording blank). However, the wax was tricky. It was very sensitive to temperature changes, and sometimes, during a recording session, the wax would granulate so as to make the walls of the sound track rough, thereby causing a "swish" or an overall surface roar. Furthermore, although the wax was stirred for hours at the critical temperature, minute bubbles of air sometimes were retained. These were exposed in the path of the recording stylus, and were manifest as "tics" in the Master Matrix, the gold electro-deposition system whereby the Master is derived from the wax being so extremely accurate that every microscopic contour is faithfully transmitted.

The Origin of Buffing

Those matters did not concern the engineers in the early days of celebrity recordings, for the surface noise of the material in the finished record was such as to mask these minor defects (as well as some not so minor). However, as smoother pressing biscuits were developed, those defeats could be heard. In the quest to obviate the "tics" and "swishes" inherent in some recordings, the engineers hit upon the scheme of buffing the sound track ridges of the stampers. Although this resulted in the elimination of some of the extraneous sounds, it also resulted in the elimination of a goodly portion of the delicate overtones of the stamper sound track. This loss of tonal strength and fidelity, however, made no appreciable difference to the reproducing equipment, for really delicate pickups and sensitive amplifying equipment did not emerge from the laboratory for the use of the general public until after the last war.

The practice of buffing the stampers seemed to delight the technicians, for soon they were buffing *all* stampers, no matter how smooth the sound track. Until quite recently, all stampers were made of copper and, after buffing were plated with, a layer of nickel or chromium so as to make them more durable in the press. This

coating further distorted the contour of the stamper sound track, so that the finished pressing was quite a departure from the full-contour sound track of the Master Matrix.** No less an artist than the late Emma Eames once remarked that her test pressings (made from full-contour original stampers) reproduced her voice with amazing realism, whereas the finished records which reached the market were much inferior. The cause of all this was simply the practice of buffing and plating the stampers or, as the case often was, the practice of pantograph dubbing.

The principal reason for such practices was that most of the general public could not hear the difference between a pressing of superior fidelity and one which had been mutated. The general public, however, was apt to notice any matrix "ties" or "swishes." So the companies endeavored to give the public what it preferred — smooth records. If the fidelity was im-

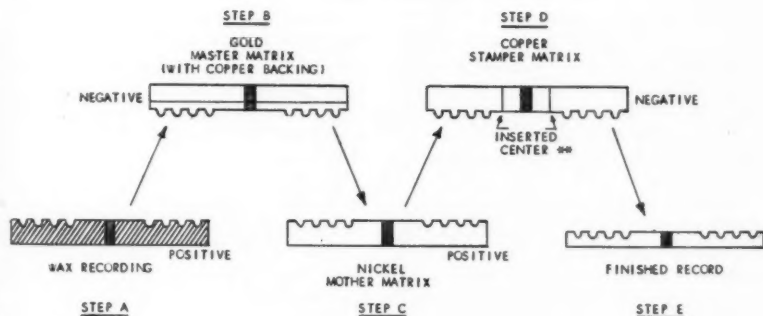
paired in the process, none but a few experts knew the difference. That the major companies were wise in pursuing this policy is vividly illustrated by the fate of the old Fonotopia Company, a firm which steadfastly refused to use mechanical dubbings, buffing or plating mutation on their stampers. They pressed their recordings from full-contour, original stampers. Hence, their recordings were very forward and full in tonal quality, but they often caused sound-boxes to blast. Fonotopia could not perceive that their policy was of no practical advantage at the time. Thus, in an era when other concerns were making millions, Fonotopia went bankrupt, notwithstanding their roster of illustrious artists which then included De Luca, Stracciari, Amato, Anselmi, Zenatello, Lilli Lehmann and many others.

Only in the last few years have we fully realized the tonal range and dynamic scope contained in the original matrices made in the days of acoustic recording — a recording method that was particularly sensitive to the human voice. Tests of new pressings from virgin, original matrices with the full-contour sound track, as recorded by the living artist, reveal

**If one were to sandpaper a finely carved Cellini vase, and then coat it with heavy enamel, the general contour of the artist's workmanship would remain, but the fine detail would be obscured. It is the same with a mutated stamper matrix which has been buffed and then plated with nickel or chromium.

THE INFINITE MATRIX SYSTEM

FIG. 2



** IN THE BLANK CENTER PORTION OF THE WAX RECORDING, IT WAS CUSTOMARY TO INSCRIBE THE NAME OF THE ARTIST, WITH THE TITLE AND DATE OF RECORDING. BECAUSE THESE INSCRIPTIONS WOULD MAR THE LABEL OF THE FINISHED RECORD, THE CENTER OF THE STAMPER IS OFTEN REMOVED, AND A NEW CENTER INSERTED SO AS TO PRESENT A SMOOTH SURFACE FOR THE LABEL.

superior qualities. That the best of these reproduce most amazingly is confirmed by the fact that the testing engineers have discovered a frequency range up to 5,500 c.p.s. in many of the later acoustic recordings, which revealed a gain of almost double the frequency range in comparison with mutated pressings of identical recordings. Naturally such modern pressings, made from the new formula for 78 rpm record biscuits, are a most priceless legacy of the artistry of the great singers of the past.

Book Review

THE WORLD'S ENCYCLOPAEDIA OF RECORDED MUSIC by Francis F. Clough and G. J. Cuming. London Gramophone Corporation in association with Sidgwick and Jackson, Ltd. of London, England, 1952, \$17.50.

▲THIS enormous volume, the most complete discography ever compiled, lists virtually every recording released from the advent of electrical recording in 1925 to April, 1950. A supplement, the first of a series, is bound with the volume and brings the coverage up to June, 1951. The authors have adopted the familiar two column format of the *Gramophone Shop Encyclopedia* and used the same conventional titles. In addition they have devised some helps to the reader. All 12" discs are catalogued in normal upright type; all 10" discs are catalogued in italics. The long-plays, found mostly in the supplement, are designated with an LP. 45 rpm. discs are disregarded due to Victor's coverage of the same material in either 78 or 33 $\frac{1}{3}$ rpms.

The real value of the volume, however, lies in the method of cataloguing. All information concerning each disc is given so fully that it is impossible to wish for more. In Mozart opera, for example (to which 21 columns are devoted), the information given includes the date of the work, the section recorded, its position in the opera, its company catalogue number, whether it is available or not, the artists involved in the recording, the language in which

the section is sung and, if possible, the date of recording. All discs are given this full treatment.

At the end of the volume anthologies are completely listed, from *L'Anthologie Sonore* to the *Welsh Recorded Music Society*. There are some omissions, to be sure, but to criticize this fine catalogue for that would be to miss the entire point of the extraordinary labors of the authors. Now that the era of 78 rpm. is over, this book, devoted as it is to regular-play discs, becomes twice as valuable. For the school, the library and the collector it is the complete and annotated heritage of 25 years of recorded music. —D.R.

Freudian Opera

BERG: Lulu; Hona Steingruber (Lulu); Waldemar Kmentt (An Artist and The Prince); Otto Wiener (Dr. Schoen); Hans Libert (Alwa); and others. Vienna Symphony Orchestra conducted by Herbert Haefner. Columbia LP set SL-121 (3 discs), \$16.35.

▲AN EXCELLENT recording in all respects (except that the voices are a bit too loud for the orchestra) of a performance recently given and sponsored by the International Society for Contemporary Music. Herbert Haefner, a stalwart from the Austrian section of the ISCM, is the knowing conductor, who, a few days after this performance, dropped dead conducting the program "Modern Austrians" with the same orchestra.

The great success of *Wozzeck* has undoubtedly prompted Columbia to give Americans this opportunity to hear the complete *Lulu* for the first time. The latter work, conceived during a six-year span (1928-1934), was left incomplete by Alban Berg. . . only the first two acts were finished with the final act about one-third done. The first scene of act three is missing; the last scene is, however, represented by the orchestral music Berg wrote for it.

The American Record Guide

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If it has taken *Wozzeck* an undeservedly long time to get performed, even irregularly, in this country, one should expect even less contact with *Lulu* in our theaters during the next decade. For this late flower of expressionism (some may call it a *fleur du mal*) is not only musically as difficult as *Wozzeck* but also requires sets and rehearsal time for stage direction that would stagger the budget of any "poor" American company. Moreover, if performed in English (which it would surely have to be if more than a few were to know what was going on), *Lulu* would certainly be bedeviled by minority censorship.

The libretto for *Lulu*, fashioned by Berg himself, is a condensation of two tragedies by Frank Wedekind: *Erdgeist* and *Die Buchse der Pandora*. *Lulu*, "a symbol of human passion, agony, frustration and defeat," spends her time during the course of the opera seducing and being seduced (most of these times with ultimate consent) by a host of admirers — male and female — who eventually get destroyed (one way or another) because of their contact with her. In the prologue, an animal trainer, after introducing other dangerous wild beasts, brings on his "serpent." Patting *Lulu* on the backside, the trainer calls her "the sweet innocent, my greatest treasure. She was created to bring evil, to attract, to seduce, to poison. To murder — so that you can't feel it."

Though *Lulu* makes *Wozzeck* seem like balm for the human spirit, Berg manages to maintain as passionate a sincerity in the one as in the other. In *Lulu*, the composer abandons the chromatic style which he sometimes used in *Wozzeck* and sticks to the twelve-tone row. The vocal style as in the earlier opera is severe in range and dynamics. Everyone in this unusual performance manages most of its hurdles with varying effort and some have enough energy, skill, and concentration to act with their voices. Outstanding is Ilona Steingruber in the name part, emphatically effective and (if this performance is any judge) one of the great singing actresses on the European continent today.

To sum up, *Lulu* (unquestionably a strong and fascinating work) can be highly recommended to those who have intellec-

tual curiosity and strong stomachs. On first hearing your reporter had his attention held completely until around the middle of the second act, when he became exhausted from the emotional pounding he had taken. Though bruised, the call of duty the following day required him to start over again, and this time he let *Lulu* finish him off.

—C.J.L.

Verdi's "Don Carlo"

VERDI: *Don Carlo* (Opera in 4 acts, sung in Italian); **Nicola Rossi-Lemeni** (King Philip II), **Mirto Picchi** (Don Carlo), **Paolo Silvieri** (Rodrigo, Marquis di Posa), **Maria Caniglia** (Elizabeth), **Giulio Neri** (Grand Inquisitor), **Albino Gaggi** (A Monk), **Graziella Sciutti** (Tebaldo), **Manfredi Ponz de Leon** (Count Lerma and Royal Herald), **Orchestra and Chorus of Radio Italiana** (Rome) conducted by **Fernando Previtali**. Cetra Soria LP set, 4 discs, \$23.80.

▲THE RECORDING is most satisfactory. The balance between singers and orchestra is good, and one can be gratified that Cetra has access to a large orchestra such as Radio Italiana maintains. It has richness of quality which is all too rare in operatic recordings of today, where reduced forces are generally used.

The performance is also satisfactory with an all-around fine cast. There is no question of a doubt that all employed are long familiar with their roles, despite some unevenness in their singing qualities. As King Philip, Rossi-Lemeni (he is half Russian and half Italian) has a naturally beautiful voice with some of the qualities that Chaliapin possessed at his best. Rossi-Lemeni suggests the singing actor. His production is generally smooth, sometimes a little mealy, and far better in the middle and upper range than in the lower. But, listening to this gifted singer, one understands his enormous success in the opera house. Reports from San Francisco, where he has sung, have been most favorable.

Mirto Picchi as Don Carlo is uneven. His naturally fine voice is not always well controlled and he tends to over-dramatize on occasion, resulting in strain. Silvieri's voice seems to have thickened since he first made records, and this gives him some awkward moments, but on the whole he sings expressively. Caniglia does some of the best singing on records in years. She still has a tendency to break her line and reach for top tones, but of all the cast, she is the only one that can sing a true pianissimo. Her Elizabeth definitely atones for her poor Leonora in *La Forza*. Indeed, she makes her characterization very realistic and enlists sympathy. Stignani's Eboli is excellent. She is a spendthrift with her naturally glorious voice, but she is always vital and often achieves dramatic heights that are thrilling. Giulio Neri's Grand Inquisitor must be singled out for its excellence, both vocally and dramatically; he nearly steals the first scene of Act III from Rossi-Lemoni. The others acquit themselves satisfactorily and the chorus is good. Previtali's orchestral direction is virile and expressive, a truly masterful interpretation of the score. I doubt that anyone could get an all-around better performance of this opera than Cetra has done, not even from the Metropolitan whose recent casts left as much and sometimes more to be desired.

A Neglected Opera

Don Carlo has been an unjustly neglected opera. It ranks with Verdi's later music-dramas, antedating *Aida* by four years. Based on a tragedy drawn from history, by Schiller, its libretto has too many trumped-up situations which did not help Verdi. The most ridiculous scene is the rendezvous between Carlo and Eboli in which the latter is made a veiled lady to deceive the former. The opera is decidedly uneven but its best scenes are moving, and the scene at the opening of Act III between Philip and the Grand Inquisitor is one of Verdi's great operatic moments. There is much more one will remember and await with keen anticipation in repeated performances — the big arias of Eboli and Elizabeth, the scene in

the dungeon with Carlo and Posa, the ensembles at the ends of Act I and III, and the final duet between Carlo and Elizabeth.

One question the main interest in this opera. It lies unquestionably, in Schiller's drama, in Philip and Posa, rather than in Elizabeth and Carlo. But Verdi manages to evoke interest in all of the characters and I cannot perceive any special interest on his part in the friendship of Carlo and Posa. It is not they who sustain our sympathy completely, even after the death of Posa, but the King and, at the last, even the Queen. Yet in the end, as one puts away the record set, the emotionalism fades as it does in the case of most operas. Only the memory of Verdi's musically great moments are recalled, and one understands why records of these have existed through the years.

—P.H.R.

"The Village Singers"

FIORAVANTI: *Le Cantatrici Villane*. Alda Noni (Rosa), Ester Orell (Agata), Fernanda Cadoni (Gianetta), Sesto Bruscantini (Don Bucefalo Zibaldone), Franco Calabrese (Don Marco Bomba), Agostino Lazari (Carlino), Orchestra of the Alessandro Scaurlatti Society of Naples conducted by Mario Rossi. Cetra LP 50102, \$5.95.

▲THE RECORDING is clear and clean but lacking in reverberation, suggesting close-up mike placement. The performance has verve and sparkle. It is well balanced with singers who are competent in their parts and endowed with agreeable voices. Alda Noni, whose recent performances in Mozart operas at Glyndebourne were praised, and Bruscantini are the stars who prove their versatility in the theatre.

Fioravanti (1764-1837) was a successful composer of comic opera in his day, over fifty in all. His most successful opera seems to have been *Le Cantatrici Villane*, a satire on *opera seria*, first presented in

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1806. It is surprisingly fresh in melody, full of wit and not devoid of charm. It is intended as nonsense, but nonsense that must be treated seriously to get the point across. It concerns a would-be singing teacher's promises to three ladies of the village to make them operatic stars. Much love intrigue goes on, and an opera is staged in which the ladies are guilty of all sorts of mistakes. A goodly portion of the performance is spoken, but this is handled in a comic manner which, with the translation at hand, anyone can enjoy.

—J.N.

Beethoven's "Ninth"

BEETHOVEN: *Symphony No. 9 in D minor, Op. 125; Symphony No. 1 in C, Op. 21; NBC Symphony Orchestra with Eileen Farrell (soprano), Nan Merriman (mezzo-soprano), Jan Peerce (tenor), Norman Scott (baritone), the Robert Shaw Chorale, conducted by Arturo Toscanini.* RCA Victor LP set, two discs, LM-6009, \$11.44.

BEETHOVEN: *Symphony No. 9 in D minor, Op. 125; Vienna Philharmonic Orchestra with Hilde Gueden (soprano), Sieglinde Wagner (contralto), Anton Dermota (tenor), Ludwig Weber (bass), Singverein der Gesellschaft der Musikfreunde, Vienna, conducted by Erich Kleiber.* London LP set, two discs, LL-632-33, \$11.90.

▲TWO magnificent recordings with exceptionally fine balancing and tonal realism, in which the acoustic qualities vary. The reverberation in the London set seems thicker, if this is possible, and the clarity is not always as marked as in the Victor set. This is most noticeable in the opening movement. With the start of the scherzo, there is more brightness to the London tone. The acoustic liveness in the Victor set seems always right, especially in the scherzo where every note stands out, as it should, clear and apart. London takes four sides to Victor's three, but there is no

sense of crowding nor loss of tonal quality in the RCA set. With the scherzo and the slow movement on one record face, I wondered about quality in the end grooves. Victor's claims for its "New Orthophonic" system are true—try placing the needle at the beginning of the slow movement then lift the needle to the end grooves—there is no change in quality.

If the Toscanini performance had not materialized for several months, I think the Kleiber one would have been hailed as the all-around finest version of the *Ninth* to be issued to date. Its reproduction, with realistic but not exaggerated dynamics, does justice to all. The point is, Kleiber is a sound and experienced musician and a highly competent orchestral director. His interpretation is straightforward; he lets the music speak for itself, heeding Beethoven's markings and observing traditional tempi most commonly used.

There are few among us who, having heard Toscanini's performance of the *Ninth* have not been deeply stirred by its sensitivity and nobility. His tempi, in the opening movement and the scherzo, are somewhat faster than Kleiber's and, for that matter, most conductors. But once his pace is set, it seems wholly right, not because it creates excitement but because its unfailingly progressive impetus heightens the inevitability of the music's dramatic growth. Though Toscanini sustains intensity at all times, one feels that he is completely relaxed at all times. In the opening movement, Kleiber's tempo is more measured and hence more weighty

(Continued on page 64)

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Record Notes and Reviews

THESE IS IN SOULS a sympathy with sounds, and as the mind is pitched the ear is pleased with melting airs or martial, brisk or grave; some chord in unison with what we hear is touched within us, and the heart replies.

—William Cowper

Orchestra

BEETHOVEN: *Leonore no. 3 Overture*, Op. 72a; *Egmont Overture*, Op. 84; *Coriolan Overture*, Op. 62; **Bamberg Symphony Orch.** (1st and 3rd), **Berlin Phil. Orch.** (2nd) conducted by **Joseph Keilberth**. Capitol LP P-8164, \$4.98.

▲CAPITOL'S so-called FDS recordings vary in quality and character. The present ones do not have the brilliance of the Desormière recordings though they have essential liveness and tonal richness with well graded dynamics. These performances are as honest and well balanced as any on records, the work of one of the soundest conductors in middle Europe. While there is no lack of essential energy, the dramatic qualities however are somewhat reserved. It is a pity that Toscanini's more compelling version of the *Leonore No. 3* is not as well recorded as this.

—P.H.R.

BRAHMS: *Symphony No. 4 in E minor*, Op. 98; **NBC Symphony Orchestra** conducted by **Arturo Toscanini**. RCA Victor LP LM-1713, \$5.72.

▲THE REPRODUCTION is properly rather than startlingly realistic. In many ways it serves Toscanini's interpretation ideally, as it does not heighten interest in sound for sound's sake when the music increases in volume or is enriched by fuller orchestration. There is no doubt from the opening lilting phrases that Toscanini is devoted to this music, that he has as much regard for its lyrical poetry as he has for its bardic energy. This is Toscanini at his greatest — reserved yet vital, brilliant yet sensitive. The tempi are exactly right, the phrasing ever a model of clear assurance and full knowledge of the important values. The concentrated concept of the stately Gothic finale affirms the consistency of its architectural elevation, which is more often than not disturbed by pace alterations in other versions. Weingartner is the only other conductor who scans this movement as a single entity, but without Toscanini's conviction of its dramatic potentialities.

—P.H.R.

GILBERT & SULLIVAN: *Overtures to The Mikado, The Pirates of Penzance, H.M.S. Pinafore, Iolanthe, The Yeoman of the Guard*; **Boston Pops Orchestra** conducted by **Arthur Fiedler**. RCA Victor 10" LP LM-7006, \$4.67.

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phonic" recordings and one must admit that it offers a vast improvement over past recordings by the Boston Pops, which were mighty good. The most noticeable change to these ears is an overall richness in the middle range and a very substantial but not overloaded bass.

Mr. Fiedler seems to be thoroughly enjoying himself in Sullivan's sprightly and diverting music. It's not often that we have an orchestra like this one playing these pieces, with an array of topnotch first desk men serving the composer's tunes. Maybe it seems a bit dressy with such smooth recording sound, but it's nonetheless a joy to the ear. —J.N.

HAYDN: *Symphony No. 49 in F minor* (La Passione); *Symphony No. 73 in D* (La Chasse); **The Haydn Orchestra, London**, conducted by Harry Newstone. Haydn Society LP HSL-1052, \$5.95.

▲THE RECORDING is excellent though it does not suggest extended range. The workmanlike performances suggest careful preparation. The conductor, who formed the orchestra in 1949 to present neglected orchestral works of Haydn, shows a definite stylistic appreciation of the music. His rendition of the opening movement of the *F minor* is particularly impressive.

Both of these symphonies are arresting and worth knowing. The *F minor* (with an unexplainable sobriquet) has a tragic import upon which the annotator, Karl Geiringer, conjectures. There can be no doubt that the composer was deeply moved, and for this reason the symphony provides a rare slant on Haydn's profounder emotions. The work begins with an Adagio, then comes a restless Allegro which is followed by a slow minuet and a finale in which the annotator rightfully recognizes "grim humor." The symphony in *D major* is named for its last movement, a "dashing hunting overture that Haydn originally wrote for an opera, *La Fedeltà premiata*, which was given on the night in 1780 when Prince Esterhazy "inaugurated a new theater in his castle." After a solemn introduction, we have a bouncing Allegro typical of its composer. The

slow movement owns a folkish charm and gentleness, but the minuet has a rustic character and humor. The finale depicts a hunt with gaiety and animation.

—P.H.R.

MAHLER: *Symphony No. 4 in G; Concertgebouw Orchestra of Amsterdam* conducted by Eduard van Beinum with Margaret Ritchie (soprano). London LP disc LL-618, \$5.95.

▲THERE IS MORE of the real Mahle-sound here than anyone has heard before from an LP. And never before has London given us quite so much sonic splendor from Amsterdam. One can hear — instead of imagining or taking anybody's word for it — for the first time, that the Concertgebouw is one of Europe's very finest orchestras. This is a superb recording.

What it captures is a clean, clear, and lovely performance of Mahler's wonderfully gracious and imaginative *Fourth Symphony*. If van Beinum lacks some of Bruno Walter's complete identification with the Austrian master, that is nothing against the solid merits of what is presented. Then too, Columbia's recording of Walter's version, while mostly satisfactory, is at times merely a suggestion of how this music really glows in the concert room. On the other hand, Desi Halban's smooth singing in the final movement (with Walter) is preferable to Margaret Ritchie's work, which is stylistically assured but accomplished with less than first-rate vocal equipment. —C.J.L.

ROSSINI: *Overtures to William Tell, La Gazza Ladra, La Scala di Sela, Semiramide; Concertgebouw Orchestra of Amsterdam* conducted by Eduard Van Beinum. London LP LL-358, \$5.95.

▲LONDON'S engineering staff does full justice to one of the finest orchestras in Europe. Van Beinum's performances are models of clarity and cleanness, well balanced and well paced. Comparison with Toscanini is unavoidable, for the Italian maestro has a flair for these works in which he imparts more élan and excitement than most. There is both animation and fluency in Van Beinum's play-

ng but not always the exciting incisiveness of Toscanini. Yet, Van Beinum often gets better response from his players, and notably better woodwind playing, and he definitely has the better reproduction.

SCHUBERT: *Symphony No. 9 in C; Concertgebouw Orchestra of Amsterdam* conducted by **Josef Krips**. London LP disc LL-619, \$5.95.

▲**THOUGH** hardly an exceptional recording for realism, this disc is easily the best sounding version of Schubert's monumental *C Major Symphony* now available. Krip's reading is in many ways what one has heard before, but it happily lacks the sugary icing often used by other leaders in terms of excessive rubato to underline and overstate the more melodic portions of the score. It lacks somewhat the drive of Toscanini's less well recorded performance (the only other version I would want to keep) and the Italian conductor's conviction that Schubert's great structure is based on that fascinating quality of outspoken grandeur and pure, lyric effusion, related and held together by the strictest care for time in any given movement. Krips tends on occasion to break the music's tension — an example of this is his retardation, made for more emphasis, in the coda of the first movement where the principal theme returns. Schubert indicated *ben marcato* (well marked), which does not imply a time change to break the continuity that has been accumulating steadily since the development.

—C.J.L.

STRAUSS: *Der Rosenkavalier* — **Wallzes; LISZT:** *Les Preludes; INR Sym. Orch., Brussels*, conducted by **Franz André**. Capitol 10' LP L-8173, \$3.98.

▲**THE EARLIER** recordings of this orchestra suffered from dead acoustics. This, along with recent releases, has a realistic richness in sound though not quite the reverberation associated with a concert hall. André's performance of the familiar Strauss waltzes is appreciable for some fine phrasing and a feeling for rubati which substantiates the languor of the Viennese dance pattern. I found his a most enjoyable rendition. The Liszt tone

poem is played with discerning musicianship and without undue emotional stress or pomposity. There is no over-blowing of brasses or especial limelight given to the harp. Such musical integrity has its place of honor, though most listeners probably like their Liszt more broadly treated.

—P.H.R.

STRAUSS: *Symphony in F minor, Op. 12; Vienna Philharmonic Orchestra* conducted by **Herbert Haefner**. Spa Records LP 17, \$5.95.

▲**SPA** (Society of Performing Artists) is a new company, suggesting a cooperative group by its name. So far, they have sent no records for review. Recording tends to coarseness in quality with metallic loudness and lack of clarity in soft passages. Want of essential reverberation suggests a radio studio. There are some tonal waverings. The performance seems to be competent (no score at hand) with an earnest effort to do justice to Strauss' dynamic markings.

As a musical builder, Richard Strauss was always proficient. Hence, it is not surprising in this symphony — written in his nineteenth year — that he built with architectural confidence and strength of purpose. Perhaps the influence of Brahms prevailed, but to my ears there are motives recalling the Mendelssohn of the *Hebrides Overture*. Intellect prevails rather than emotion: even the slow movement seems rather coolly calculated, with more youthful sentiment than poetic convictions. This opus is definitely dated today and for all its energy does not sustain interest.

—P.H.R.

SUK: *Serenade for Strings, Op. 6; SMETANA-BYRNS: Bohemian Dances — Meery Chicken Yard; The Little Onion; Circus (Perpeluum mobile); Harold Byrns* and his **Chamber Orchestra**. Capitol LP P-8174, \$4.98.

▲**EXCELLENT** recording which ideally serves the intimate qualities of the music. Mr. Byrns and his chamber orchestra have earned a deserved place on records. He is a fine musician with a true feeling for lyrical fluency and grace. His perform-

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ance of Suk's lovely Serenade, one of the best string pieces of its kind with an ingratiating romantic flavor of old Bohemia, suggests an affection for the music. The Smetana pieces derive from a group of Bohemian Dances for piano, which have been shamefully neglected. They are delightful, and Mr. Byrns has fashioned them into attractive orchestral works. The first is a humorous Polka, the second a witty Minuet, and the last a whirling reminder of the ever moving circus.

—P.H.R.

TCHAIKOVSKY: *Capriccio Italien, Op. 45*; Munich Phil. Orch. conducted by Fritz Lehmann; **LISZT:** *Les Preludes*; Berlin Phil. Orch. conducted by Leopold Ludwig. Decca 10" LP DL-7530, \$3.85.

▲IN BOTH CASES, the recording is richly resonant and well balanced. In the face of such honest musicianship, one cannot condemn either conductor, yet Lehmann in comparison lacks the imaginative refinement of Beecham and the more objective ardor of Fiedler. Tchaikovsky's Italian-inspired ardor is treated with German reserve. Ludwig's Liszt is a solid and well worked out performance, but the vehemence and excitement that belong to this music are held in reserve. Stokowski, Ormandy and André have done much better.

—P.H.R.

TCHAIKOVSKY: *Romeo and Juliet — Overture Fantasia; Waltzes from The Sleeping Beauty, Suite No. 3, Serenade in C major, Nutcracker Suite*; Kostelanetz and his Orchestra. Columbia LP ML-4546, \$5.95.

▲THIS is a sensational recording which will probably become a favorite for demonstrating equipment. The bass is rich and full, the strings are luscious and the winds and brasses most realistic; only the harp seems submerged in the rich ensemble. It is doubtful that such a performance would come off in the concert hall; there is more than a suggestion that special microphone setups are used to get these results. The Stokowski version of the *Romeo* (Columbia ML-4381) has truer

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concert hall sound and a truer engineering job.

Kostelanetz's performance of *Romeo and Juliet* is highly exaggerated in its emotional implications. It reminds me of a well setup prima donna who heaves constantly and produces tonal swells that suggest almost a swooning state of intoxication with the emotionalism of the music. Constant crescendos and decrescendos prevail which for this listener became almost fatiguing. After such a performance one would expect that the orchestral players might be completely exhausted, to say nothing of the conductor. An old hand with waltzes, Kostelanetz treats those on the reverse face of the disc in his usual lush manner. For sheer sound, these recordings will entice a lot of listeners, but I wonder about the enduring appeal of most of them.

—P.H.R.

TCHAIKOVSKY: *Symphony No. 5 in E minor, Op. 64*; Mercury LP disc MG-50008, \$5.95. **MEDELSSOHN:** *Symphony No. 4 in A, Op. 90*; **MOZART:** *Symphony No. 40 in G minor, K.550*; Mercury LP disc MG50010, \$5.95. All played by the Minneapolis Symphony Orchestra conducted by Antal Dorati.

▲THESE LATEST discs in Mercury's Olympian series are certain to win attention if for nothing more than their superb engineering. Never, I imagine, has anyone heard more faithful recordings of an orchestra. There is no false glamor, no tricks of any kind. Here is simply a good ensemble performing and sounding just as it does during a winter season in Northrup Auditorium before the Minneapolis faithful. Such sonic truth is refreshing. How can one thank Mercury enough for letting listeners experience a trip to the musical Middle West without insisting that they wear any sort of rose-colored glasses!

Muscular energy and a careful hand for balancing (if not for blending) orchestral sound are the musical virtues offered by Dorati. A certain heaviness of musical thought and a minimum of sensitivity here and there, however, make his Mozart 40th an uneventful experience and hardly in the class of what Reiner or Furtwaengler offer. Dorati's traversal of the *Italian*

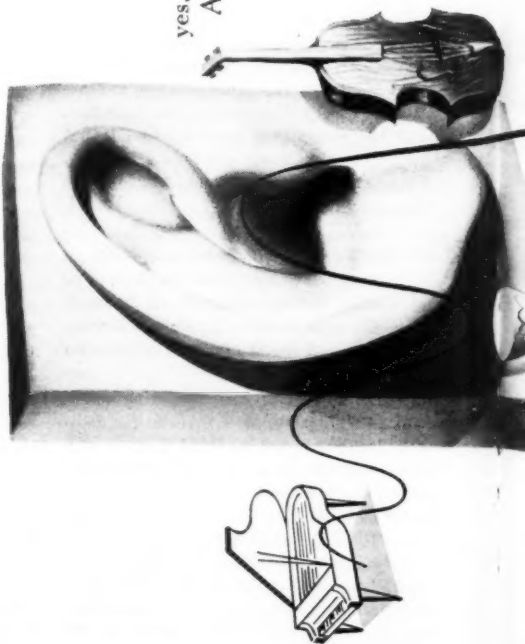
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Symphony is lively but rattled off in a manner not calculated to seize the attention. Koussevitzky's recording is still the one to acquire here.

Much better is the Tchaikovsky *Fifth*, but even here Dorati cannot match the musical flow of Fricsay (Decca) in the lyric section and hold the piece together in the manner of Beecham and Kletski (in their 78 versions) or again Fricsay. Better take Fricsay if you're looking for an LP of the Tchaikovsky music. If, however, your interest lies in how they make music in Minneapolis, you'll find out very well from this disc. —C.J.L.

TCHAIKOVSKY: *Symphony No. 6 in B minor, Op. 74*; **Philadelphia Orchestra** conducted by **Eugene Ormandy**. Columbia LP disc ML-4544, \$5.45.

▲A STUNNING RECORDING in every respect, this new disc emphatically takes the prize for capturing more of the realism of the great Quaker City ensemble's lustrous sound than any we have known before.

In addition, there is Ormandy's admirable interpretation flawed only by a few fussy mannerisms in the second movement. Comparing this performance with the one which Ormandy made with the same orchestra nearly 15 years ago for Victor (a much admired version at that time), one realizes the strides that the conductor has made since then. This is the most stimulating rendition of this famous score since Toscanini's. As the latter is far less realistically recorded, there can be little doubt — at the moment — that Ormandy's performance is one to acquire. —C.J.L.

VAUGHAN WILLIAMS: *Flos Campi*; **Francis Tursi** (viola), **Cornell a Capella Chorus**, **Concert Hall Chamber Orchestra** conducted by **Robert Hull**; **JOHNSON, Hunter:** *Letter to the World* (Ballet Suite); same orchestra and conductor. Concert Hall LP 1151, \$5.95.

▲VAUGHAN WILLIAMS' *Flos Campi* is mood music which Frank Howes tells

us stems from the "sheer sensuous joy of contemplation." In six sections, each of which is headed by lines drawn from the *Song of Solomon*, this score offers some of the most poetic music that the famous English composer has written. The viola acts as a leading voice, reminiscent in some ways of Bloch's use of the solo instrument in his two works for cello and orchestra. The chorus is employed as instrumentation without words. There is unusual poetic sensuality in this work, but as Howe has said, it is the "sensuality of the ancient, and in these respects unchanging, East." The performance is one in which taste and musicianship are well displayed with honors going to Mr. Hull. The recording has appropriate intimacy for a score of chamber proportions, with the essential amount of liveness.

The Johnson suite is arranged from a ballet devised for Martha Graham, which originally combined dance, music and poetry. The title is a line from a poem by Emily Dickinson and her spirit prevails in the ballet. There is an expressive intensity and poignancy to this music appropriate to its subject. Mr. Hull's performance reveals a true grasp of its complex and varying moods, but the recording could have profited with more reverberation. The studio sound seems subverberated at times. —P.H.R.

MISCELLANY

MENDELSSOHN: *A Midsummer Night's Dream — Wedding March, Scherzo, Nocturne*; **Berlin Phil. Orch.**, **Ferenc Fricsay**, cond. Decca 10" LP DL-4025, \$2.50.

DUKAS: *The Sorcerer's Apprentice*; **BERLIOZ:** *Roman Carnival Overture*; **Lamoureux Orch.**, **Ferenc Fricsay**, cond. Decca 10" LP DL-4027, \$2.50.

MUSSORGSKY: *A Night on Bald Mountain*; **BORODIN:** *In the Steppes of Central Asia*; **RIAS Sym. Orch.**, **Ferenc Fricsay**, cond. Decca 10" LP DL-4022, \$2.50.

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NBC Symphony. Soloists: Eileen Farrell, Nan Merriman, Jan Peerce, Norman Scott. The Robert Shaw Chorale, Robert Shaw, Director. With **Beethoven: Symphony No. 1, in C.** WDM 6009, \$8.60. LM 6009, \$11.44.

AND . . .

Marian Anderson Sings Christmas Carols . . . Silent Night; Oh! Little Town Of Bethlehem; Angel's Song; Hallelujah; Adeste Fideles; Cantique de Noël; The First Noël; Hark! The Herald Angels Sing. Franz Rupp at the Piano. WDM 7008, \$3.99. LM 7008, \$4.67.

Beethoven: Sonata No. 9, in A ("Kreutzer"). Heifetz, Violinist. Benno Moiseiwitsch, Pianist. WDM 1612, \$5.14. LM 1193, \$5.72.

Piano Music of Chopin . . . Ballade No. 4, in F Minor; Scherzo No. 1, in B Minor; Ballade No. 3, in A-Flat; Nocturne No. 15, in F Minor; Nocturne No. 19, in E Minor; Etude No. 4, in C-Sharp Minor; Etude No. 3, in E; Impromptu No. 1, in A-Flat. **Vladimir Horowitz**, Pianist. WDM 1707, \$5.14. LM 1707, \$5.72.

Artur Rubinstein plays Debussy . . . La Cathédrale Engloutie; La Terrasse des Audiences au Clair de Lune; Ondine; Poissons D'Or; La Fille aux Cheveux de Lin; Masques. WDM 9008, \$2.83. LM 9008 (includes **Chopin: Sonata in B-Flat Minor, Op.35**), \$5.72.

Robert Shaw Conducts Christmas Hymns and Carols, Vol. II. The Robert Shaw Chorale. DM 1711, \$8.89. WDM 1711, \$5.14. LM 1711, \$5.45.

Prokofieff: "Classical" Symphony, No. 1 in D. Arturo Toscanini, NBC Symphony Orchestra. WDM 9020, \$2.83. LM 9020 (includes **Gershwin: An American in Paris**), \$5.72.

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SCHUMANN: *Manfred Overture, Op. 115*; **PFITZNER:** *Kaetchen von Heilbronn — Overture*; **Bamberg Sym. Orch., Fritz Lehmann, cond.** Decca 10" LP DL-4017, \$2.50.

ROSSINI: *Overtures — William Tell, La Scala di Siela, Signor Bruschino*; **Berlin Phil. Orch., Paul van Kempen and Ferenc Fricsay, conductors.** Decca 10" LP DL-4002, \$2.50.

MEDELSSOHN: *Fingal's Cave Overture; Calm Sea and Prosperous Voyage Overture*; **Berlin Phil. Orch., Fritz Lehmann, cond.** Decca 10" LP DL-4015, \$2.50.

BERLIOZ: *Benvenuto Cellini — Overture*; **AUBER:** *Fra Diavolo — Overture*; **Munich Phil. Orch., Fritz Lehmann, cond.** Decca 10" LP DL-4003, \$2.50.

DVORAK: *Slavonic Rhapsodies, Op. 45, Nos. 2 and 3*; **Bamberg Sym. Orch., Fritz Lehmann, cond.** Decca 10" LP DL-4018, \$2.50.

ENESCO: *Roumanian Rhapsody No. 1, Op. 11*; **SMETANA:** *The Moldau*. Decca 10" LP DL-4012, \$2.50. **SMETANA:** *The Bartered Bride — Overture, Polka, Furiant, Dance of the Comedians*. Decca 10" LP DL-4014, \$2.50. Both played by **Los Angeles Phil. Orch., Alfred Wallenstein, cond.**

SUPPE: *Overtures — Poet and Peasant and Light Cavalry*. Decca 10" LP DL-4020, \$2.50. *Overtures — The Beautiful Galatea and Jolly Robbers*. Decca 10" LP DL-4021, \$2.50. **Bavarian Sym. Orch., Kurt Graunke, cond.**

GRIEG: *Triumphal March from Sigurd Josalfar; Wedding Day at Troldhaugen*; **Bavarian Sym. Orch., K. Graunke, cond.** Decca 10" LP DL-4023, \$2.50.

WEBER: *Invitation to the Dance*; **PONCHIELLI:** *Dance of the Hours from La Gioconda*; **Royal Opera House Orch., Hugo Rignold, cond.** Decca 10" LP DL-4019, \$2.50.

OPERATIC SELECTIONS: *Anvil Chorus from Il Trovatore* (Verdi); *Brindisi from La Traviata* (Verdi); *Micaela's Aria from Carmen* (Bizet); *Mi chiamano Mimi from La Bohème* (Puccini); *Cammarata and his Orchestra*. Decca 10" LP DL-4028, \$2.50.

▲DECCA is building up quite a catalogue of its inexpensive LPs. Most of these derive from Telefunken and in engineering are consistently realistic, with fine clarity of detail and overall good dynamic range except on the softer side. Some ticks and swishing are present in many of the recordings. Timing on single sides runs from 5 to 13 minutes. The performances range from musical competency to excellence.

The Hungarian conductor, Fricsay, who in recent years has been official head of the Berlin Philharmonic, turns in the all-around best performances. His rhythmic litheness and precision are gratifying musical amenities. In the *Midsummer Night's Dream* (which was taken from an earlier issue of the complete suite — disc 8516), the Mussorgsky, Borodin and Dukas symphonic poems and the Berlioz overture, his interpretations offer strong competition to all others with their unusually atmospheric reproduction. Neither he nor van Kempen perform the Rossini overtures in a manner comparably zestful to that of Toscanini or Van Beinum.

Fritz Lehmann is an earnest musician and a thoroughly proficient conductor, but lacking in compelling emotions. His interpretations of all listed works are honest, workmanlike ones, but in most cases definitely challenged by others already on LP. The exceptions are his performances of the two Dvorak Rhapsodies.

The recordings from the Los Angeles Philharmonic lack orchestral polish. Though Enesco's own performance of the *Roumanian Rhapsody* is not as well reproduced, it has more excitement, and Wallenstein's *Moldau* has at least three stronger competitors — by Toscanini, Szell and Fiedler. Those who own the Czech National theatre performance of the complete *Bartered Bride* will hardly

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need the excerpts on the present disc. This is the kind of music that Beecham plays far more imaginably, though his H.M.V. performances of the dances have not as yet been placed on LP.

Kurt Graunke gets some impressive climaxes in sound, but his interpretations incline to German solidity. Rignold's offerings will shortly have keen competition in performances of the same works recorded recently by Toscanini. Camarata's lush treatment of operatic excerpts has its specific values for those who like operatic pieces without words, and for aspiring singers who wish to try their luck with an orchestral accompaniment.

—P.H.R.

Concerto

BECK: *Concerto for Viola and Orchestra*; **Walter Kagi** (viola) with the *Orchestre de la Suisse Romande* conducted by **Jean Meylan**; **REICHAL:** *Concertino for Piano and Orchestra*; **Christiane Montandon** (piano), same orchestra conducted by **Edmond Appia**; London LP LL601, \$5.95.

▲LONDON has given this disc, one of the first in a projected Swiss Composers' League Series, an extremely vital and rich recording. Every nuance and dynamic shading of the excellent performances has been captured. Both soloists, though unknown in this country, are obviously masters of their art. Particular honors go to Mr. Kagi for his exquisite performance. The *Orchestre de la Suisse Romande* never sounded better.

Both works were written in 1919 and are hence quite representative of their composers. The *Concertino* by the fifty year-old Bernard Reichal has all the charm and precision of a Swiss clock. In three movements, this small work contrasts a reedy pastorale quality with a charmingly quaint re-creation of medieval songs and dances. With his *Viola Concerto* Conrad Beck, the better-known of the two composers, has written a major work and one certainly to be welcomed by violists. In

the *Mitteilungen des Basler Kammerorchesters* No. 42, he has written: "The best qualities of this instrument for me do not consist in its mobility but in the distinction of its tone. It has a specific range and a particular sound. Hence my purpose for this concerto was to do justice to these attributes of the solo instrument." This he brilliantly accomplishes in an austere and eloquent score. There is a superficial indebtedness to Hindemith in his style, but this does not mitigate the extreme originality of the work. It is one with an integrity rare in recent music.

—D.R.

BRUCH: *Concerto No. 1 in G minor, Op. 26*; **Jascha Heifetz** (violin) and **London Symphony Orchestra** conducted by **Sir Malcolm Sargent**; **SAINT-SAENS:** *Sonata No. 1 in D minor, Op. 75*; **Jascha Heifetz** and **Emanuel Bay**. RCA Victor LP LM-9007, \$5.72.

BRUCH: *Concerto No. 1 in G minor, Op. 26*; **Zino Francescatti** and the **Philharmonic-Symphony Orchestra** conducted by **Dimitri Mitropoulos**; **BETHOVEN:** *Romances No. 1 in G, Op. 40 and No. 2 in F, Op. 50*; **Zino Francescatti** with **Columbia Symphony Orch.**, conducted by **Jean Morel**. Columbia LP ML-4575, \$5.45.

▲RECORD companies today, considering the admirers of different famous performers, honor them with releases of the same, popular works. Thus, Menuhin and Heifetz are both given a crack at the over-worked Bruch *G minor* on the Victor side of the fence, and Milstein and Francescatti on the Columbia side. In the old days, such duplications would not have prevailed. While I would have expected Mr. Francescatti to have emerged the winner in the present case, I must admit that Mr. Heifetz outpoints him on almost every score. Too, Sargent is the more discreet accompanying conductor in the blending of solo violin and orchestral timbres. As for recording honors, the edge goes to Columbia with its greater reverberant richness, but there's plenty of realism in the English-made Victor issue. As a performance, the Heifetz remains unexcelled by any that I know since the Kulen-

kampff version on Telefunken. If the orchestral balance were better in the Campoli version, the latter, for the consistent beauty and ingratiating quality of the violinist, would get first place.

The Saint-Saens' sonata exploits lyrical nuance and technical brilliancy which may be agreeable to the performers, but for all its easy facility the work lacks sustaining interest. As always, Heifetz steals the show, which is not "cricket" in a sonata. Francescatti's renditions of Beethoven's pleasing *Romances* are preferred to the recent issues of Fuchs, who had far less satisfying orchestral accompaniments. —J.N.

BEETHOVEN: *Piano Concerto No. 5 in E flat, Op. 73; Vladimir Horowitz* (piano) with **RCA Victor Symphony Orchestra** conducted by **Fritz Reiner**. RCA Victor LP disc LM-1718, \$5.72.

▲This disc is among the first to have the advantages of RCA Victor's "new orthophonic recording" system. It is a fine recording in many respects, but I find that the orchestra sounds more natural when played with the NAB curve and that Horowitz is only Horowitz to the life when the RCA Victor settings are employed. Only the widest range equipment, however, will show up this interesting situation.

First and foremost, Fritz Reiner provides the best orchestral framework for the *Emperor Concerto* that I have ever heard. Horowitz is, as usual, a technical master of every obstacle Beethoven throws in his way. And on this occasion the pianist seems to have a little more care for the musical amenities than he often displays. He teases a phrase here and there, to be sure. He also introduces a few effects which piano students should enjoy but which keep at least one listener from concentrating on the music as much as on the performer. —C.J.L.

RACHMANINOFF: *Piano Concerto No. 3 in D minor; Moura Lympany* with the **New Symphony Orchestra** conducted by **Anthony Collins**; London LP LL617, \$5.95.

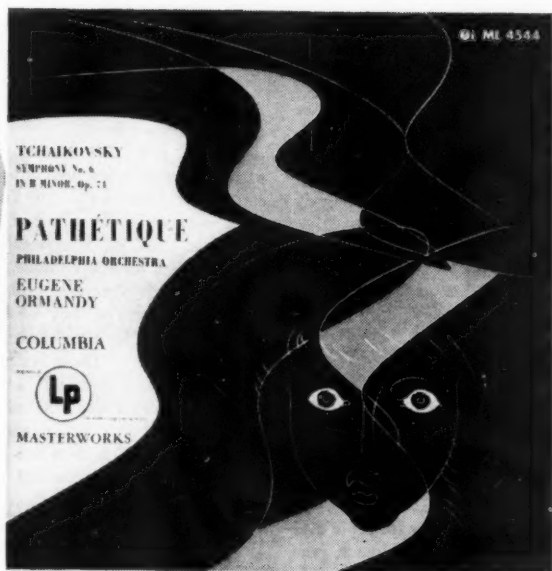
▲AS BEFITS a Rachmaninoff concerto, the recording of this one is rich as cream. The London engineers have eliminated every bit of roughness which lack of balance might occasion, and reinforced an extremely delicious performance with an extremely faithful reproduction. There is the one standard distortion—the piano is too loud. At times it covers orchestral lines. The piano in Rachmaninoff concerti is the whole show, however, and not many listeners will be aware of what is occasionally missing. For the purposes of this performance the balance is equitable, for Miss Lympany's solo work is always impressive and was never more suave and assured than in this recording. Mr. Collins, while an excellent accompanying conductor and quite able to hold up his end of a concerto, is not so masterful. This does not intimate that Miss Lympany runs away with the orchestra, as did Malcuzyński, nor that she engages in the ear-bending stunts of Horowitz in his LP performance. Hers is far and away the best on LP, but she and Mr. Collins do not compare with Messrs. Rachmaninoff and Ormandy.

It should be noted that there are two extensive cuts in this performance. In the second movement thirteen measures are missing, and in the last movement, a like number. I don't know if this is standard concert practice. The English Boosey and Hawkes score includes the missing material. —D.R.

RUBINSTEIN: *Concerto No. 4 in D minor, Op. 70; Oscar Levant* (piano) with **Philharmonic-Symphony Orchestra** conducted by **Dimitri Mitropoulos**. Columbia LP ML-4599, \$5.45.

▲EXTREMELY brilliant piano reproduction suggesting the soloist well out in front of the orchestra. In the loud passages for the piano, some of the orchestral detail is submerged despite its lifelike proportions. Mr. Levant plays this pretentious and often inflated opus with unmistakable fervor and considerable technical skill. Some of his attacks are almost too percussive and some melodies are more detached than flowing under his fingers. It is very easy to blow up a lot

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of Rubinstein's pomposity and this happens much of the time, notably at the ends of the first and last movements when the fervor of pianist and conductor become almost raucous.

Rubinstein was one of the greatest of all 19th-century pianists, but his compositions were second to his artistry. In recent times, Josef Hofmann performed his third and fourth concertos but never recorded them. Rumor says that Hofmann wanted such a large fee that the big companies passed him up, which remains a pity, for his performance of this work was marked by admirable nobility as well as grandeur. Though Rubinstein had much of the same facile melodiousness as Mendelssohn, in whose path he trod, he lacked comparable skill. Today, this work sounds like a pretentious romantic's brainstorm. Right or wrong, Levant and Mitropoulos make the most of its ostentation.

—P.H.R.

Chamber Music

BEETHOVEN: *Trios, G major, Op. 9, No. 1, D major, No. 2; the Bel Arte Trio*; Decca LP DL9635, \$5.95

▲THIS recording has a very full, rich and life-like sound. The artists have a persuasion and a mutual accord in their ensemble which promise excellent results. As yet this accord has not warranted comparison with, say, the Pasquier Trio — which has also LP'd these works. The performance of the Bel Arte is a very thoughtful one, though marred by occasional differences of opinion and sometimes by an imperfectly attuned violin, as in the opening of the G major work. Since these two early trios really give the violin a workout, it is not surprising that perfect performances of them are rare. The works are early, however, only in that they sometimes insist upon the conception of a leading theme plus accompanying parts. Otherwise this is cunningly interwoven music with many indications that Beethoven knew just what he was doing. The G major work is the better

known, and deservedly so. It is both bright and pensive, and its startling and delightful final *presto* apparently amused the recording artists as much as it will the listener, for they perform it better than any other section. On my copy of the disc the labels were reversed.

—D.R.

BRAHMS: *Quartet in C minor, Op. 51, No. 1*; London LP LL-588, \$5.95.

SCHUBERT: *Quartet in A minor, Op. 29*. London LP LL-587, \$5.95. Both played by the Vegh String Quartet (Sandor Vegh and Sandor Zoeldy, violins, Georges Janzer, viola, and Paul Szabo, cello).

▲THESE are both excellent recordings with fine balance, liveness of tone and well considered dynamics. The Vegh Quartet is an extraordinarily gifted one, musically speaking. All of Hungarian origin — these players have a homogeneity of purpose, suggesting consanguinity of schooling. In many ways, they recall the Leners in their prime, for they have many comparable qualities. There is the same tonal polish, the fine precision and rhythmic suppleness, and a rare exactness in timing. One could almost set a metronome to their timing, which does not however detract from their interpretations, for they have both sentient warmth and dramatic alertness. Their performance of the Brahms *C minor* may not prompt replacement of the LP version by the gifted Amadeus group, but it is worthy of equal consideration. The Vegh ensemble gives more homage to the romantic qualities in the composer. Their Schubert *A minor* challenges all other performances, and both stylistically and expressively it remains a rare recording experience.

—P.H.R.

GRIFFES: *Poem for Flute and Orchestra*; Julius Baker with chamber Orch. conducted by Daniel Saidenberg; **FOOTE:** *A Night Piece for Flute and String Quartet* Julius Baker (flute), S. Shulman and B. Robbins (violins), H. Coletta (viola), B. Greenhouse (cello). Decca 10" LP DL-4013, \$2.50.

▲THE RECORDING is properly balanced and realistic without undue accent

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on the high end. Griffes' *Poem* is his finest orchestral work with Oriental coloring and rhythm. Foote's nocturne is of lesser stature though commendable for its beauty in repose. It is Baker's sensitivity and delicacy in performance which distinguishes this latter work, and the equally fine playing of the string quartet. The beauty and purity of Baker's tone in the Griffes is exceptional artistry. In both these works he achieves tonal nuances that I have not previously heard in his recordings. Surely, this should prove a cherished disc to admirers of great flute playing. —P.H.R.

HINDEMITH: *Sonata for Piano, Four Hands; Sonata for Two Pianos; Karl and Margaret Kohn* (pianists); Claremont LP CR1203, \$5.95.

▲ THIS DISC was recorded in Sherwood Hall in Claremont California, and there is consequently a very nice resonance. The balance between the two instruments, and of the single piano, is excellent. This is fortunate for the Kohns are equally fine pianists. Their ensemble is a securely meshed art which is particularly suited to these tightly written works. The four-handed sonata is the more familiar, having been recorded some years ago by the very vital Jesus Sanroma, who was more or less accompanied by Mr. Hindemith. The present performance returns to the 1938 sonata an equality which it needs. The two-piano sonata was written in 1942 and is a very fine example of Hindemith's contrapuntal mastery. The final fugue contains some of the best part-writing in double-piano literature. —D.R.

ROUSSEL: *String Quartet in D, Op. 45; Loewenguth Quartet.* Decca 10' LP DL-1026, \$2.50.

▲ A WELL BALANCED recording which has proper reverberation for its type of music. The Loewenguth is an excellent ensemble with plenty of vigor and tonal beauty where required. This quartet, once issued by Columbia in a performance by the Roths (November 1938), took three 12" discs. Decca has wisely made it available on one of its inexpensive records at half the price of the old set. It is a pity that this type of issue, how-

ever, has precluded notes.

Roussel seems to be at long last coming into his own on records. A highly assertive individuality, Roussel had an independent, bold and thoughtful personality, which is succinctly revealed in his quartet, written in 1932, five years before his death. While its harmonic idiom is modern, this work is not as dissonant as his *G minor Symphony*. Accused of writing music more from the head than the heart, the composer refutes this in the poetically lyric Adagio in this quartet, which engenders a mood very close to the slow movements of the Debussy and Ravel quartets. The work is divided into four movements — a graciously rhythmic *Allegro*, the poetic Adagio, a witty scherzo, and a strong fugal finale. This is a welcome recording of a worthy French work of our time. —P.H.R.

ENCORES by Zino Francescatti: *Grave* (F. Bach-Kreisler); *Allegretto* (style of Porpora); *Praeludium and Allegro* (style of Pugnani); *Minuet* (style of Porpora) (Kreisler); *Londonderry Air* (Kreisler); *Presto in B-flat* (Poulenc-Heifetz); *Ao pe da Fogueira* (Valle-Heifetz); *Meditation from Thais* (Massenet); *O Canto do Cysne Negro* (Villa-Lobos); *Marche Joyeuse* (Chabrier); *Chaconne in G minor* (Vitali); **Zino Francescatti** (violin) and **Artur Balsam** (piano). Columbia LP ML-4534, \$5.45.

▲ This well recorded recital is praiseworthy for style and artistry. —J.N.

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ANDRES SEGOVIA RECITAL: *Romanesca* (Mudarra); *Prelude, Ballet and Gigue* (Weiss); *Prelude and Gavotte from the 1st and 6th Suites for unaccompanied cello* (Bach); *Allegro* (Sor); *Songs without Words, Op. 19, No. 6* (Mendelssohn); *Menuetto* (Schubert); *Sonatina* (Torroba); *Leyenda* (Albéniz); **Andres Segovia** (Guitar). Decca LP DL-9633, \$5.95.

ANDRES SEGOVIA CONCERT: *Fantasia* (Milan); *Suite* (De Visée); *Variations on a Theme by Mozart* (Sor); *Allegretto grazioso and Gavotte* (Handel); *Bourrée and Courante* (Bach); *Sonata* (Giuliani); *Homenaje, pour le Tombeau de Debussy* (Fallá); *Etude* (Villa-Lobos); **Andres Segovia** (guitar). Decca LP DL-9638, \$5.95.

▲THE reproduction in both records has a realistic, close-up character, appropriate to the soloist. Decca is to be congratulated on signing up one of the greatest Spanish artists of our era — a man who has done much for his instrument in his time. Too long have the record companies neglected the intimate and refined artistry of Segovia. His recitals are events which attract the most discerning musicians and music listeners. These two recitals give a wide variety of the guitarist's extensive repertoire, from works by Ferdinand Sor — who at the beginning of the 19th century made the guitar a favored instrument in fashionable circles on the Continent and in England — to the modern nationalist Albéniz, whose colorful music is the favorite of many pianists. Segovia's tasteful arrangements of old lute pieces and excerpts from Bach's works for solo violin or cello have always been especial favorites of mine, and I cannot help feeling grateful that now — through the courtesy of Decca — I can have him play them at my bidding. The second disc is equally rewarding with a charming *Fantasia* by the ut'st Milan, an e'aborate work by Sor on a theme from Mozart's *Magic Flute*, some Handel and Bach, de Fallá's *Homage to Debussy*, and lastly an *Etude* that the Brazilian Villa-Lobos wrote for the soloist. —P.H.R.

58

Keyboard

BACH: *Three-part Inventions*; **Lukas Foss** (piano); Decca LP DL9632, \$5.95

▲DECCA'S piano recordings maintain a gratifying level of excellence. This disc is extremely lifelike and so delicately engineered that the merest breath of sound is audible. This is fortunate, for Mr. Foss' extremely personal interpretation of the fifteen inventions borders on the subdued. He plays with a simplicity which is almost casual and, fortunately for us, possesses the technique to carry it off. Very often this is touching, particularly in the lovely inventions 4 and 13. It is as though he were playing just for friends and did not suspect that his performance was being preserved for immortality. At other times, however, the uniformity of approach becomes a bit wearing, particularly in those sections which are usually treated with more bounce and less respect. In the last invention his intentions are at a particular disadvantage. There is no lightness, no grace; having to play fast and somewhat louder, he can only play with a deadened regularity and a uniform volume. Thus Foss' version is quite different from that of Balogh, the only other on LP. The former gains considerably in poignancy and lyric charm but loses considerable color and verve. Balogh plays some of the sections as though they were exercises, but the majority are interpreted with spirit and an eye to the larger aspect of the score. Foss is sometimes inclined to be so tender that the larger lines seem to fall into phrases, each one nearly perfect but at the sacrifice of the whole. One's choice must rest with one's taste. Mr. Foss has the better recording. —D.R.

BEETHOVEN: *Sonatas No. 28 in A, Op. 101 and No. 23 in F minor, Op. 57*; **Wilhelm Backhaus** (piano). London LP disc LL-597, \$5.95.

▲FINE PIANO RECORDING serves to mirror two impressive performances of two standard Beethoven sonatas.

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Backhaus is in top form. His poise, musical care, and graciousness easily make his performance of the *Op. 101* the best now available. Don't miss it!

The *Appassionata* is another matter. I do not believe anyone has offered cleaner playing of this much-performed work or a more careful observance of Beethoven's indications. Still it lacks the inner tensions of Schnabel's memorable performance which bubbled and boiled over the consuming flames of extraordinary passion. Tempo has something to do with all this. Backhaus' are just a trifle slow in the corner movements and that cools things down a bit. However, it must be said that no one could imagine a performance more musical. To have kept ugly, percussive sounds down to a minimum in the *Appassionata* is no small feat. By all means, let's have more of Backhaus' Beethoven. —C.J.L.

HANDEL: *Suites for Harpsichord*; **Frank Pelleg** (harpsichord); Handel Society LP, HDL 6, \$5.95.

▲IN THIS vivid and very faithful recording Frank Pelleg completes his readings of the first book of Handel suites, (the others are released on Handel Society discs 4 and 5), and begins the second book. As before, Pelleg's performance is a very personal one. He varies tempi, repeats, dynamics and registers according to his own ideas. These variations are thoughtfully worked out and most of the time are successful. Some may protest his presumption; others will appreciate his intuition. These suites are completely representative Handel: they are both lovely and energetic, both winsome and bouncing. The first suite of the second book is an especial delight in this disc.

—D.R.

OLD NETHERLANDS MASTERS: **Flor Peeters** (organ); Renaissance LP X39, \$5.95.

▲IT WOULD have been unfortunate had this rare and wonderful collection been marred by a recording any less distinguished than this one. It was made at the Church of St. Jans in Gouda, a small town in the Dutch lowlands, and the di-

mensions of the church account for the very rich and full bodied resonance which amplifies the sound in this disc. The 1736 organ possesses an incredibly rich tone which has been very faithfully captured. Since Mr. Peeters is both a scholar and a specialist in old organ music the performance is authoritative and, more important for us, is as wonderfully rich as the sound of the organ itself. The program is wonderful. First there is a very sweet *Alma Redemptoris Mater* of Dufay followed by a *Fuga Trium Vocum* of Ockeghem, one of the most neglected of masters. These are followed by Obrecht's *Ein Froelich Wesen* and Isaac's exquisite *Gott, Lass Dich Erbarmen*. Josquin des Pres' *Canzona* is a lovely canon at the ninth and Willaert's *Ricercare* is actually a small fugue. The first side is completed with a very serene *Canzona* of Demonte. The opposite face contains three big works: the Sweelinck *Fantasie met Echowerk*, Corner's *Fantasie op den 8sten Toon*, and the *Preludium en Fuga* in D of Van der Kerckhoven. All of this music is unknown as are most of the composers. This disc is a magnificent introduction to a musical culture which deserves better acquaintance.

—D.R.

Record Roundup

▲THIS department, written by a roaming record reporter who professes no resentment to listening to recordings in a dealer's booth, is a new feature in the interest of our readers. In all cases, these are recent releases which, for one reason or another, the manufacturers have neglected to send us for review. It must be understood that these recordings have been heard in various shops on all types of equipment, and not always under ideal conditions. The writer is well qualified to report on record performances. He is a longtime concert and opera devotee and an enthusiastic record collector. —Editor

WHEN I see a new record label, like most record enthusiasts I am curious to hear what quality of performance and reproduction it has to offer. A new label

— Music Library — has come up with some very interesting, and some not so interesting, works of music. Generally, the performances are satisfactory, but the recording — pressed on a shellac substance — has such high surface levels that the quality of the music (especially the overtones) is nullified. Some of the recordings, for this reason, are painful experiences to listen to.

Mahler fans will surely welcome SPA's recording of his *Third Symphony* (discs 20/22, boxed with notes by the composer's wife) in an excellent and well recorded performance by the Vienna Philharmonic Orchestra conducted by F. Charles Adler, with chorus and two fine soloists. The symphony, one of Mahler's longest (all of an hour and a half), owes its inspiration to nature. Its first and sixth movements are tone poems which could stand alone. The new issue of Mahler's *Ninth Symphony* (Vox PL-7600) by Jascha Horenstein and the Vienna Symphony Orchestra is a pedestrian performance compared to the older one by Bruno Walter, and its recording has no more than an edge on the former release. But the nobility of the music recommends it to the buyer until a better rendition comes along.

Highly recommended is a disc with a half dozen Chabrier compositions well played by Louis Fourestier and the Concerts Colonne Orchestra. Recording is a bit wiry on the high end but cutting the treble helps. Only two pieces are already on LP — *Bourrée Fantastique* and *Spanish Rhapsody*. *Habanera*, the overture to *Gwendoline*, *Marche joyeuse* and an unfamiliar *Ode to Music* for soprano solo and chorus are new to LP.

A new Tchaikovsky *Piano Concerto No. 1* (Vox PL-7720) introduces Mlle. de Bruchollerie, who has a prodigious technique which trips her at times in some wrong notes. But her performance is spirited, highly dramatized and unsentimental. Vox's recent releases of Mozart's *Serenade, K. 361* (disc PL-7140) and the complete music of Beethoven's *Egmont* (disc PL-7640) cannot be recommended. The former is an uninspired performance from Vienna which does not compete with the Koussevitzky disc. The *Egmont*

sounds like a non-professional performance with poor singing. Vox's issue of two concertos for viola by Stamitz and Telemann (disc PL-7540) offers some lovely music. The same orchestra employed in the *Egmont* music — the Pro Musica of Stuttgart direction of Reichardt — redeems itself in these works with a competent, though not the most gracious, violist as soloist. Vox's duplication of Rubinstein's *Piano Concerto No. 4* (disc 7780) has a generally good volume of sound but does not compete with the recent Columbia release (disc ML-4599). Soloist Wuehrer is a first-rate pianist and conductor Moralt is a fine musician. The rendition offers vigor without bombast and does not stress sentiment.

Opera-fans may be intrigued with Colosseum's Italian opera releases, but there's more than a suggestion that a reduced orchestra is used and the blatant and poorly monitored recordings offer a problem. Set the controls so you can hear the *Pianissimos* and the loud passages will blast you out of the room. The issues of Cile's *Adrianna* and Giordano's *Fedora* do not compete with those of Cetra. Cile's *L'Arlesiana* would have been a welcome release as the music has considerable lyric charm, but the singers, with the sole exception of the tenor, Juan Oncina, are hard on the ears, and the conductor is too theatrical. Colosseum's performance of Tchaikovsky's *Pique Dame*, emanating from Russia, compares in ensemble work with the recent *Boris*, issued by Period. These Russians are not the most polished musicians but their know their musical values. The recording is often tonally shattering, suggesting poor monitoring. The set has a good tenor and a sweet voiced, though not very convincing, Lisa.

Remington's recent opera releases are typical of small town opera performances anywhere. The company versions of Puccini's *La Bohème* and *Mme. Butterfly* from Austrian sources, with a conductor who has no true feeling for the Italian flavor of the scores, were mistakes. Danitzka Illitsch is miscast as Mimi and *Mme. Butterfly* — she screams. The tenor has a good voice but deviates from pitch. An Italian-made release of *La Traviata*, with

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such talented artists as Rosetta Noni, Giuseppe Campora and Carlo Tagliabue suffers from poor singing and unsatisfactory recording with uneven monitoring. Having run into bad luck with its first *La Traviata* and *La Bohème*, Remington has come up with replacements. The new *Traviata* features Frances Schimenti (a young American singer), Arrigo Pola and Walter Mona Chesa. The new *Violetta* has a small voice, sweet in the middle register but shrill and colorless on top. Her light-weight partners are undistinguished singers. Recording is excellent, but the orchestra doesn't sound very large, and conductor Ricci hasn't the most gracious feeling for waltz patterns. The new *Bohème* enlists the services of the veteran tenor Lauri-Volpi and Miss Schimenti. Maybe others can accept Lauri-Volpi, but I can't. His voice is as hard as an icicle with no flexibility or subtlety. Miss Schimenti is a weak Mimi in comparison to Tebaldi, Albenese and Sayao, but she's a blessing after Illitsch. Generally good recording but some poor surfaces prevail.

Remington's issue of a Salzburg Festival rendition of Mozart's *Requiem* is worth hearing. It offers some fine singing from Hilde Gueden and Julius Patzak and the well trained Salzburg Dome Choir. Conductor Josef Messner, traditionally a church musician, knows his way around in scores of this kind. Recording is good, but surfaces have some ticks.

Remington has adopted Edward Kilenyi as its house pianist with some varying results. His latest release, Chopin's *Sonatas in B flat minor and B minor* does not stand up to the competition of other performances on record. He tends to rhythmic waywardness which is disturbing to the mood of the music. —F.A. Levin.

Voice

CHRISTMAS SONGS: *From Virgin Pure this Day did Spring* (Byrd); *A Christmas Carol* (15th Century — arr. Bax); *Christmas Song* (arr. Holst); *Zu Weihnachten* (Bach); *Nun Komm, der Heiden Heiland* (Bach); *Weihnach-*

ten (Brahms); *Weinachtslied*, Op. 7,9 No. 16 (Schumann); *Weinachtschnee*, Op. 49, No. 5 (Grieg); *Weihnachts-Wiegenlied* Op. Posth. (Grieg); *Der Stern von Bethlehem* (Humperdinck); *Noel* (Gounod); *Noel des Bergers* (Gounod); *Noel des Fleurs* (Massenet); *Noel* (Faure); *Noel des infants qui n'ont plus de maisons* (Debussy); *Noel des Jouets* (Ravel); *Noel Ancien* (Respighi); *Tu viens a nous* (Rossini); **Jane Wilson** (soprano) with Robert Baker (organ) or George Trovillo (piano). Decca LP DL-9554, \$5.95.

▲**SATISFACTORY** recording which has just the right amount of realism in the accompaniments behind the singer. Miss Wilson has a pleasing lyric soprano with a natural sweetness of tone which she uses discreetly. Her interpretations are musically and expressive. The idea behind this recital was a good one, though it is doubtful that one would be tempted — even on Christmas Day — to sit through the entire record. But the musical appeal of many of these songs is not confined to Christmas and more than one listener will probably return to many of them during the year. Perhaps Decca will let Miss Wilson give us a varied recital; she is a pleasing artist. —J.N.

GREAT COMBINATIONS: *Carry Me Back to Old Virginny* (Bland); *My Old Kentucky Home* (Foster); **Marian Anderson** with **G. Piatigorsky** (cello) and **Franz Rupp** (piano); *Ombrai mai fu* (Handel); *In the Silence of the Night* (Rachmaninoff); **Robert Merrill** with **Yehudi Menuhin** (violin) and **C. Hollister** (piano); *Angel's Serenade* (Braga); *O Dry Those Tears* (Del Riego); **Jan Peerce** with **Mischa Elman** (violin) and **W. Rose** (piano); *None But the Lonely Heart* (Tchaikovsky); *Calm as the Night* (Boehm); **Ezio Pinza** with **Nathan Milstein** (violin) and **G. King** (piano); *Barcarolle from Tales of Hoffman* (Offenbach); *Élégie* (Massenet); **Rise Stevens** with **Mischa Elman** and **B. Smith** (piano). Victor LP LM-1703, \$5.72.

▲**AN OVERALL** good balance is maintained between voices and instruments.

The performances vary. Miss Anderson's voice seems rather thin and tired and not too steady. Mr. Merrill and Miss Stevens are vocally at their best. Mr. Peerce has assignments which he handles competently if not convincingly. Can anyone these days sing *Angel's Serenade* without embarrassment? Mr. Pinza puts across his two songs with dignified artistry. One wonders if he ever before included *Calm as the Night* in his repertoire. As for the string soloists, they play well, making their presences all too keenly felt. The capable pianists are definitely overshadowed. There is considerable precedent for this disc, as any listener knows who remembers the fruits of the old acoustic recording era. The records that were made by great singers and great violinists in the early days sold like hot cakes. With such favorite artists of today, this disc should net all concerned quite a pretty penny. —J.N.

HANDEL: *Alexander's Feast* (An Ode in Honor of Saint Cecilia's Day); **Leona Scheunemann** (soprano), **Leslie Chabay** (tenor), **Keith Falkner** (bass), the **Cornell University Chorus** and **Handel Society Orchestra** conducted by **Robert Hull**. Handel Society LP set, 2 discs, \$11.90.

▲**DRYDEN** wrote two Odes for Saint Cecilia's Day which Handel set to music. The present remains the most honored and successful of the two. The text has to do with the music, depicting emotional and atmospheric effects, which Timotheus devised for Alexander the Great's enjoyment at a feast. The score is indeed richly varied in his moods, which range from gaiety, nobility, and wrath to melancholy. It is understandable that this work was one of Handel's most successful oratorios in his late years and served again and again as a financial aid.

The recording has the atmosphere of a small concert hall with a generally overall, well planned balance between singers and voices. The performance is praiseworthy though hardly in the tradition of the famous Handelian ones of the past, in which some of the greatest singers of the time participated. As in its recording

of *Judas Maccabaeus*, the Handel Society has turned to one of the nation's universities, but with better luck, this time. This performance, with the stylistic direction of Robert Hull, is quite as fine as any we might hear these days in our leading concert halls. The singers are all gifted musicians with pleasing voices, though Mr. Falkner's bass (he used to be a baritone) is not quite large enough nor sufficiently flexible for an aria like "*Revenge, Revenge*," *Timotheus cries*. The soprano, with her floating lyrical tones, is especially praiseworthy, and the tenor is an artist of easy assurance. The well-trained Cornell Chorus acquits itself with honors though it seems deficient at times on the feminine end. All in all, this is one of the Handel Society's best issues. —J.N.

HAYDN: *Arianna a Nazos* and *English Songs*; **Jennie Tourel** (mezzo-soprano) and **Ralph Kirkpatrick** (piano). Haydn Society LP disc HSL-2051, \$5.95.

▲**GOOD STUDIO** type recording of mostly good performances and some refreshing sound. Tourel sings with excellent style and conviction even though there are unsteady moments (in some of the *English Songs* such as *the familiar The Mermaid's Song, She Never Told Her Love, and The Spirit's Song*) in which pitch seems insecure. Nevertheless these songs are as effectively stated as Tii Niemala's versions reviewed last month. Kirkpatrick provides sturdy support and the sound of his Challis-make 18th century type piano is delightful.

The novelty of this disc is the cantata *Arianna a Nazos*. Written in 1791 for London consumption, this scene represents the anticipation by Arianna for her lover, her discovery of his faithlessness, her pain and torment after her disenchantment. Aesthetically based on the same standard of vocal expression as Gluck's Haydn's music is outstandingly apt in describing the dramatics of the text. —C.J.L.

VERDI: *Songs — Il Poverello; Stornello; In solitaria stanza; Il Mistero; Deh pietoso oh Adolorata; Ad una Stella; Irma Bozzi Lucca* (soprano) with

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Riccardo Malipero (piano). Colu-
seum 10" LP CLPS-1028, \$4.95.

▲**THE RECORDING** is well balanced and very clear. The performances are especially gratifying for musical insight and expression. The singer has a feeling for words, though her vocal qualities are uneven. Her middle register is more easily produced than her high; her upper tones tend to stridency and whiteness. Her softer singing is often insinuatingly caressing. Her overall artistry and absorption with the text and music, however, commands respect. The pianist has these same qualities.

The songs are early works, mostly dating from Verdi's middle twenties and early thirties. In all, he wrote sixteen songs of which these are among the best. While typical of many of the romanzas of their time, the composer shows resourcefulness in the vocal treatment of the texts, as well as in the accompaniments. Often there is a suggestion of Bellini but there is also more than a hint of the Verdi of later years. Though the most ambitious is the prayer — *Deh pietoso* (a setting of a translated poem by Goethe), *Ad una Stella*, *Il mistero* and *Il Tramonto* are impressive for their atmospheric qualities. The original texts and translations are given on the envelope. —P.H.R.

LEHAR: The Merry Widow; Dorothy Kirsten, Genevieve Warner, Robert Rounseville, Clifford Harvout, Wesley Dalton and others, Chorus and Orchestra conducted by Lehmann Engel. Columbia LP, ML-4666, \$5.45.

▲**TO AMERICAN EARS**, *The Merry Widow* never seems right in any language but our own. The Viennese may have claimed the operetta as their own in 1905, but from its premiere in 1907 in New York with Eitel Jackson and Donald Brian, it became a favorite in this country. Goddard Lieberson, who produced this recording version, has drawn together a fine group of artists who have attractive voices and the ability to make themselves understood in their language. Miss Kirsten and Mr. Rounseville are the stars who give believable presentations of the operetta heroines. A well trained chorus

and a good orchestra are competently handled by Mr. Engel, who proves himself a true admirer of light-hearted gaiety. For those who like a bit of diverting romance — who doesn't? — to brighten up a dull evening, this disc should be the answer. The recording does justice to a notable occasion in the Columbia 30th-St. Studio.

—J.N.

HANDEL: Apollo e Dafne (La Terra e liberala); Margaret Ritchie (soprano), Bruce Boyce (baritone), Ensemble Orchestral de l'Oiseau-Lyre, conducted by Anthony Lewis. Oiseau-Lyre LP, OL-LD 14, \$5.95. **The Same; Kathryn Harvey (soprano), Derek Olsen (bass), Radio Zurich Orchestra conducted by Walter Goehr.** Handel Society LP, HDL-14, \$5.95.

▲**LISTENERS** may have difficulty in making a choice between the two versions of Handel's delightful, early *cantata da camera*, for both are exceptionally well performed and equally well recorded. Yet there are subtle differences between the performances which will definitely sway different listeners. The singers in both cases are stylistically admirable, but it seems to me that Miss Ritchie with her

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sweet limpidity and Mr. Boyce with his richly resonant baritone steal an edge on the others. Boyce is more successful in the florid passages than Mr. Olsen, who seems to have momentary difficulties and is often taken beyond his best range. Mr. Goehr follows in the true English tradition of conducting Handel with conscientious precision, while Mr. Lewis breathes liveness into that precision. The Oiseau-Lyre ensemble seems more rightly intimate and in the true style of a chamber ensemble of the time. The Handel Society record has both the Italian and translated English texts (a decided advantage in its favor) while the Oiseau-Lyre record provides only the Italian. This cantata concerns Apollo's liberation of Greece from a monster serpent, his discovery of the chaste Dafne — a priestess of Diana — with whom he falls in love. His ardent wooing does not appeal to her and in the end she is changed into a laurel tree. Repentant Apollo pays tribute to the tree and swears its leaves will ever be a symbol of renown.

—P.H.R.

Beethoven's "Ninth"

(Continued from page 43)

than Toscanini's. In the scherzo, it is Toscanini who gives the music a winged lift. In the *Adagio* (which follows the scherzo too quickly in the Victor spacing), Toscanini substantiates its sublimity and spiritual beauty. Kleiber's *Adagio* is pure poetic sentiment, tonally beautiful but lacking in the true celestial quality which makes this movement an exquisite tone poem in itself with "beauty of an order too sublime for a world of action," as Tovey has said.

The finale of the *Ninth*, one of Beethoven's greatest experiments, has never been regarded by musicians to be successful. Its vocal passages are difficult, especially when there is driving force in the music. This, of course, places an undue strain on the singers which even carries over to the softer passages. Toscanini's interpretation of this movement has its memorable moments, but the singing can hardly be

the kind of which he has dreamed. Shaw's chorale is a competent organization, but it lacks the beauty of tone of the Vienna Singverein, and the sopranos are shrill. Toscanini's soloists are musically efficient, but not as fine as those in the London set. Ludwig Weber is magnificent, his entrance is memorable. Hilde Gueden is more dramatic than Eileen Farrell, Dermota freer than Peerce though more nasal, and Sieglinde Wagner more audible than Nan Merriman. Not since the old Weingartner set have we had as satisfactory a vocal ensemble. And yet, the miracle of Toscanini's impelling spirit remains so absorbing that one forgets to evaluate the singing until the unavoidable comparison must be made. Kleiber does not let us down in this movement, he achieves the requisite energetic drive though without what some might call unparalleled excitement but which is better labelled daemonic energy, which Toscanini alone realizes.

Having lived since 1939 with Toscanini's fine performance of the *First Symphony*, made with the BBC Symphony of London, I hardly expected his new one to prove its equal. For, in recent years, those public performances by the Italian maestro which I have heard, always seem tauter and less gracious. To my agreeable surprise, his latest recording offers the same relaxed, winged rendition which I have known and cherished so long, but this time with superior engineering that makes clearer all its vital interpretative values.

—P.H.R.

Recent "Pops" Releases

Lehar: *The Merry Widow*; Gordon MacRae, Lucille Norman, chorus and orchestra under George Greeley; Capitol L-335, \$3.98.

▲A typical radio performance — neat, straightforward, competently sung but without any of the Viennese lilt so important to this music. All the important numbers are included — strung one after the other. Good, clear recording.

Moods for Twilight: Francis Scott and his Orchestra; Capitol L-331, \$3.98.

▲Romantic mood-music like *The Very Thought of You, Just a Memory*, and six others played softly in lush Scott arrangements. A relaxing disc.

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Liberace: with orchestra under the direction of George Liberace; Columbia CL-6217, \$3.

▲A hodge-podge of a program ranging from mildly rhythmic treatments of *As Time Goes By* and *Star dust* to a movement from the "Moonlight" Sonata and a chunk from the Warsaw Concerto. Plainly a sop for Liberace's television fans. Not a record to be taken seriously either by jazz lovers or devotees of good concert music. Columbia has lavished some good recording on this disc.

Mambo at the Waldorf: Xavier Cugat and his orchestra; Columbia CL-6213, \$3.

▲A good assortment of mamboes, impeccably played as only Cugat can. Good recording.

Eight Top Pops: Nat "King" Cole; Ella Mae Morse and Tennessee Ernie; Johnny Mercer and Billy May; Stan Kenton; and Kay Starr; Capitol H-9109, \$2.98.

▲A collection of current best-sellers by the artists named. Strictly juke-box fare. The only number of musical worth is Stan Kenton's *Stardust*. Generally good recording.

Carnival Rhythms: Percy Faith and his orchestra; Columbia CL-6214, \$3.00.

▲Over-elaborately arranged Latin American tunes. Spectacular but not convincing. Morales' exciting *Jungle Fantasy* flops badly beside Morales' own, more poorly recorded version. Collection includes Benjamin's *Jamaican Rhumba*. Brilliant recording.

Marlene Dietrich Overseas: Columbia GL-105, \$3.50.

▲American songs sung in German for the O.S.S. in the toneless, sexy Dietrich manner. Orchestra under the direction of Jimmy Carroll. A souvenir!

Family Album: Yogi Yorgesson with Johnny Duffy and The Scandahoovians; Capitol H-336, \$2.98.

▲Yogi's dialectal characterizations of Grandpa, Jenny, Oley, Aunt Frieda, and others, some in song. Tiresome after two or three. A party record, to replace the inevitable clown or mimic.

Harmony Encores: The Chordettes; Columbia CL-6218, \$3.

▲Fourteen selections in close harmony, no matter how well done by Arthur Godfrey's charming quartet, is quite a dose to take at one sitting. The program consists of nearly all old favorites. Good, clear recording.

The Quiet Man: Merv Griffin with orchestra conducted by Sydney Green; Victor LPM-3089, \$3.15.

▲Some delightful Irish songs used in the picture *The Quiet Man*. Some old favorites like *I'll Take You Home Again*, *Kathleen*, *Isle of Innisfree*, and *Galway Bay* have been better sung by many other singers on discs but Merv Griffin does them reasonably well. He is much better in *The Humour Is On Me Now* and one or two others. Good support from Green and the Victor engineers.

Lee Wiley Sings Irving Berlin; Columbia CL-6216, \$3.

Lee Wiley Sings Vincent Youmans; Columbia CL-6215, \$3.

▲Style and rhythm still prevail but the lovely Wiley voice has lost its bloom. The programs are well balanced with familiar and less familiar fare. Pleasant, intimate piano accompaniments are supplied by Stan Freeman and Cy Walter.

Ecstasy: Otto Cesana and his orchestra; Columbia GL-103, \$3.60.

▲Eight Cesana originals which strive mightily to live up to the theme of the record, but succeed only in sounding like overblown movie music —

Addinsell-style.

The Benny Goodman Trio Plays for The Fletcher Henderson Fund; Columbia GL-516, \$4.85.

▲An on-the-spot actual recording, audience reaction and all, taken from Martin Block's "Make-Believe Ballroom" program over station WNEW on April 1, 1951, in which Benny Goodman and Martin Block combined forces to pay tribute to Fletcher Henderson, the great jazz arranger — now critically ill.

This is grand music-making, in the best jazz tradition. This record marks the first public appearance of the original Trio — Benny Goodman, Teddy Wilson, and Gene Krupa — in thirteen years. Though they play only two numbers, *China Boy* and *Body and Soul*, they show that they have lost none of their old magic. In the other six numbers they are joined by Lou McGarity on trombone, Buck Clayton on trumpet, Eddie Safranski on bass, and John Smith on guitar.

▲A fine record, realistically recorded. More than a souvenir, it is a worthy tribute to that great musician, Fletcher Henderson.

One Mint Julep: Got You On My Mind.

Buddy Morrow and his Orchestra with Frankie Lester and The Quartet. Victor 47-4868.

▲Good blues playing, especially the first.

Man Smart: Jerry. Harry Belafonte with instrumental accompaniment and male chorus. Victor 47-4892.

▲Calypso by one of the best "singers" in the business.

Birds 'n Bees: Ski-High. The Three Suns. Victor 47-4790.

▲In the best Three Suns manner, *Ski-High* is a more ambitious work from the *St. Moritz Suite* by Claude Yvoire.

Luna Rossa; Some Day. Tony Martin with Henri Rene's orchestra and chorus. Victor 47-4836.

▲More interesting for the quality of the recording than for the hammy singing of Tony Martin, whose mind seems somewhere else.

Wish You Were Here; The Hand of Fate. Eddie Fisher with Hugo Winterhalter's orchestra and chorus. Victor 47-4830.

▲One of the best versions of *Wish* on records. Two sympathetic and likeable performances.

Blue Tango: Possess Me. Tony Bavaar with orchestra. Victor 47-4872.

▲Leroy Anderson's tango sounds good as a song — as Tony does it.

Because You're Mine; The Song the Angels Sing. Mario Lanza with the RCA Victor Orchestra and Jeff Alexander Choir under Constantine Callinicos. Victor 49-3914.

▲Lanza bellows his way through two numbers from his new film *Because You're Mine*.

Good for Nothin'; Too Old To Cut the Mustard. Marlene Dietrich and Rosemary Clooney, with Stan Freeman on harpsichord and others. Columbia 39812.

▲A surprisingly entertaining record. Marlene fits well into the strange surroundings. The usual hot harpsichord and rhythm accompaniment that Rosemary and Stan cooked up beginning with *Come-on a My House*.

Gin and Tonic; Love Is Just Around the Corner. Billy May and his orchestra. Capitol 2157.

▲One of the best bands in the business today lets loose with some first class rhythm. Willie Smith on alto sax adds a good accent here and there.

Enzo Archetti

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